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HOUSE & GARDEN

A Condé Nast Publication

January, 1935



Annual Building Number · Price 35 Cents

Gaylord Bros., Inc.
Makers
Stockton, Calif.
PAT. JAN. 21, 1908



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THE Great White Fleet *is* a Key that opens magic portals . . . to new joys of tropical travel, afloat and ashore.

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from NEW YORK — A wide selection of cruises of 10 to 20 days — variously to HAVANA, JAMAICA, B. W. I., PANAMA CANAL ZONE, COLOMBIA, S. A., COSTA RICA, GUATEMALA, HONDURAS. Rates vary from $130 to $245 minimum. Sailings Thursdays and Saturdays.

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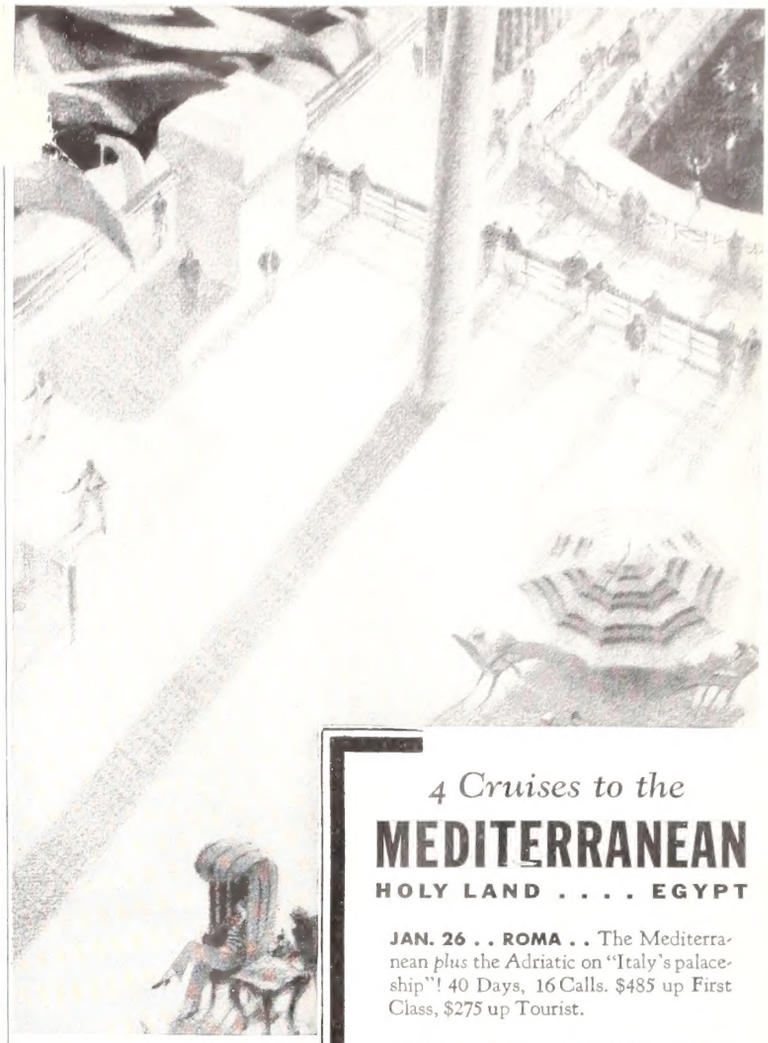
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4 Cruises to the

MEDITERRANEAN

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For illustrated literature and information apply local agent or, New York: 1 State St.; Philadelphia: 1601 Walnut St.; Boston: 86 Arlington St.; Cleveland: 944 Arcade, Union Trust Bldg.; Chicago: 333 N. Michigan Ave.; San Francisco: 386 Post St.; New Orleans: 1806 American Bank Building; Montreal: Architects Bldg., 1133 Beaver Hall Hill; Toronto: 159 Day St.

ITALIAN LINE



HOUSE & GARDEN'S TRAVELOG

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Castle Hot Springs

Castle Hot Springs. Distinctive winter resort. Sunshine. No dust. Excellent horseback riding. Good swimming. Sun bathing. Tennis. Golf. Amer. Plan.

Chandler

San Marcos. Bungalows. Finest climate. Best clientele, unexcelled cuisine. Golf, riding, 20 miles from Phoenix. Moderate rates, American Plan.

Litchfield Park

The Wigwam. Distinguished Inn & attractive bungalows in glorious desert setting near Phoenix. Golf, ride, relax. Rates from $8. Amer. Plan. Bklt.

Phoenix

Westward Ho. Newest and largest. In Heart of Arizona's Sunshine. Unexcelled cuisine. Modern comfort. Sport and social activities. Reasonable rates.

Tucson

Arizona Inn. Arizona's foremost Resort Hotel. Exclusive clientele. Charming Garden Homes. Every room has bath and sunporch. Bklt. L. R. Howard, Mgr.

Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible Rates.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. All sports. Reasonable rates. New health rewards your visit in this restful, charming, modern Spa.

Beverly Hills

Beverly Hills Hotel & Bungalows. Mid the quiet and beauty of Beverly, twenty minutes from Los Angeles. Featuring a One, Two or Three meal plan.

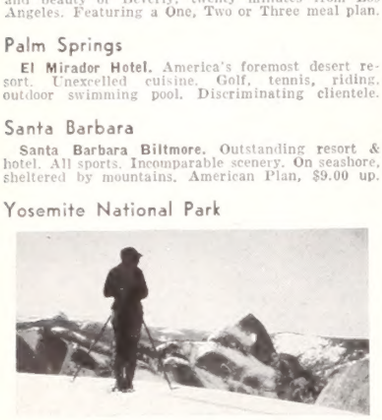
Palm Springs

El Mirador Hotel. America's foremost desert resort. Unexcelled cuisine. Golf, tennis, riding, outdoor swimming pool. Discriminating clientele.

Santa Barbara

Santa Barbara Biltmore. Outstanding resort & hotel. All sports. Incomparable scenery. On seashore, sheltered by mountains. American Plan, $9.00 up.

Yosemite National Park



Snowfields above The Ahwahnee

Visit The Ahwahnee, California's most distinctive resort hotel, during Winter Sports season. Day-and-night skating carnivals on a huge open rink, jingly dog-team tours, tobogganing, "ash-can" sliding, skiing, moonlight sleigh rides, special exhibition events—all in a matchless, sky-high theater. For illustrated, four-season Yosemite folders, write Dr. Don Tresidder, Manager.

COLORADO

Colorado Springs

The Broadmoor. At the foot of Pike's Peak. The aristocrat of Resort Hotels. Fireproof. Open all year. Golf, swimming, skeet, polo, horseback, skiing.

DISTRICT OF COLUMBIA

Washington

Annapolis Hotel. 400 outside rooms, 400 baths. Close to shopping district & Government Bldgs. From $2.50 single; $4. double. H. H. Cummings, Mgr.

The Raleigh Hotel. New management. Across Pennsylvania Avenue from new Government Buildings. All rooms with tub & shower. $3. one. $5.-$8. two. E. P.

The Willard Hotel. Prestige brings the discriminating traveler here and hospitality holds him happily. $4. one, $6. two up.

FLORIDA

Bradenton

Hotel Manatee River. Fireproof. Modern. Hotel rooms and complete housekeeping apartments. Moderate rates. Golf, hunting, fishing and other sports.

Dunedin

The Fenway. Directly on Clearwater Bay and Gulf. Golf, boating, fishing, bathing. 116 rooms and baths. Modern. American Plan. C. Townsend Scanlan, Mgr.

Florence Villa

The Florence Villa. On suburban lake shores of Winter Haven. 125 rooms with bath, steam heated, music, golf, fishing. Am. $6-10. Dec.-April. Bklt.

FLORIDA?

If you're off for a Florida tour, you'll find January days jammed with goings-on: In Miami, a few we know of will be the Third Annual Miami Biltmore Tennis Championships from the sixth to the twelfth, with our leading amateurs entered. On the heels of this will come the Winter Bridge Tournament at the same hotel January 14 to 16. Winning couples from twelve Metropolitan cities in the East and Middle West are entered. Moving up the coast, you ought to take in the Lake Worth Tournament at the Palm Beach Golf Club from January 21 to 25. Then on up to St. Augustine for a bit of yachting—the Ancient City Yacht Club holds regattas for motor- and sail-boats every other Sunday during the winter. Of course you will not want to miss the grand functions at St. Petersburg on Florida's Gulf Coast. There's a yachting regatta on New Year's Day, the Yacht Club Ball on the twelfth, the Lakewood Open Golf Tournament on the twenty-first and the Jungle Country Club Open which winds up the month on the twenty-sixth and -seventh.

—OR CALIFORNIA?

Perhaps you're heading West. If so, here are some more high spots in tour form. The Broadmoor at Colorado Springs has planned a Ski Tournament at the Silver Spruce Ski Club, eighteen miles from the hotel where conditions are ideal for the sport. While skiers are enjoying the jumps at the Ski Club, actually 3,000 feet above the Broadmoor, golfers may be playing on the Broadmoor championship course in their shirt sleeves. Moving into California, we're told that if you've had trouble catching up with the notables in golf your difficulties will be over at the Tenth Annual Los Angeles Open, January 12 to 14, because all the big guns will be there. Then there is a new event in Southern California in which fifteen lawn bowling clubs are joining to stage the first mid-winter open tournament in Arroyo Seco Park. Now you can move up the Coast for the annual polo tournaments at Del Monte, and as your last port of call you land in San Francisco for the National Match Play Open Golf Championship, to be held on the Lincoln Golf Course in the Presidio. Are you out of breath?

ATLANTIC CITY

They keep things moving right along in Atlantic City through the winter, and although it's a bit too cold for surf bathing, a very popular form of entertainment during January is Horseback Riding on the beach. Indoors, every Friday and Saturday night, Ice Hockey games are held in the huge municipal auditorium, and from January 25 to 27 the sixth Annual Atlantic Coast Squash Racquets Championship for Men is scheduled on the Haddon Hall courts.

JUST TO KEEP POSTED

MUSIC: Carnegie Hall, New York City: Philharmonic Symphony Society Concerts, January 2, 10, 12, 17, 19, 24 and 26; Ruth Slenczynski, January 12 (afternoon); Josef Hofmann, January 19 (afternoon).

BERMUDA GOLF: Semi-Annual Tournament for St. George Trophy, St. George Golf Club, January 10.

FLORIDA (Cont.)

Miami

The Columbus. "Miami's Finest Bay Front Hotel". Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European Plan.

The Dallas Park. Fire-proof. Overlooking Biscayne Bay. Desirable apartments, attractive hotel rooms. Nude sun bathing cabanas atop 11th floor roof.

The McAllister. Facing beautiful Bayfront Park and Biscayne Bay. 550 rooms with bath. Rates begin at $3.00. Leonard K. Thomson, Mgr.

Miami Beach



The Hotel Pancoast

Most exclusive resort hotel in America. Located in an exotic tropical setting directly on the Ocean front. Private bathing beach and cabaña club. Restful atmosphere, yet close to all seasonal activities. Outdoor sports all winter. Open all year, American plan during winter season. Write or wire to Arthur Pancoast, President; Norman Pancoast, Manager.

Punta Gorda

Charlotte Harbor Hotel. One of Florida's finest. On Gulf. Bathing, golf, quail, fishing, all sports. Fine table & rooms. Amer. Plan $5. up. Write.

FLORIDA (Cont.)

St. Augustine

Hotel Monson. An ideal winter home delightfully located on Matanzas Bay. Excellent golf and other sports. Booklet. C. E. Young.

St. Petersburg

Jungle Hotel. Famous Jungle Golf Course, first tee at the door. Country Club atmosphere. American Plan. Booklet on request. John F. Hynes, Manager.

Soreno Hotel. On Tampa Bay. Modern, fireproof. 310 rooms, each with bath. Service and cuisine of highest order. Every sport attraction. Booklet.

Vinoy Park Hotel. On glorious Tampa Bay. Sunbathing . . . Every recreational feature. Booklet. Clement Kennedy, Managing Director.

Sebring—On the Ridge

Kenilworth Lodge. With own championship golf course, 6406 yards, at the door. Pure soft water. Steam heat, sprinkler system, elevator, etc. Booklet.

Winter Park

Seminole Hotel. Offers the discriminating a winter home of true quality and comfort at attractive prices. Superb location. Splendid golf. Booklet.

Virginia Inn. On Lake Osceola. Golf, fishing, boating. Excellent table and service. Automatic sprinklers. Elevator. American Plan. Attractive rates.

INDIANA

French Lick

French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

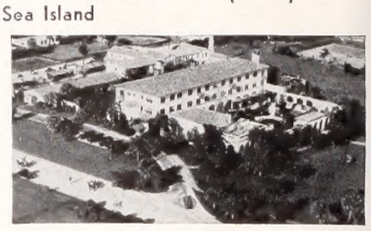
GEORGIA

Atlanta

The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from $3.00.

GEORGIA (Cont.)

Sea Island



The Cloister

If you long to set yourself free to dream and to play, come to Sea Island. Finest seaside golf, hunting, tennis, fishing, "skeet", cruising, riding, surf and sun bathing; dancing—and the grateful comforts of The Cloister. Come by rail or motor. Early season rates to February 1st. For details, call New York Office, 500 Fifth Avenue (PEnn. 6-2060), or write The Cloister.

NEW HAMPSHIRE

Hanover

The Hanover Inn. On the Campus at Dartmouth College. 100 rooms, 60 baths. Elevator. Highest type hotel service. Restful atmosphere. Excels in all winter sports.

White Mountains—Franconia

Peckett's Ski-ing School on Sugar Hill. Ski-ing Center of the White Mountains. Arlberg Technique. European Trainers. Booklet.

NEW YORK

Albany

De Witt Clinton. A Knott hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

New York City

A.W.A. Clubhouse. 353 W. 57th St. 27-story women's clubhouse. Smart lounges, library, pool, gyms, restaurants. Open to Non-Members. Booklet V915

Hotel Barclay. 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown business district, and Grand Central Station.

Hotel Parkside. 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces, excellent restaurant. $2 per day—$10 per week.

NORTH CAROLINA

Tryon

Oak Hall Hotel and Lake Lanier. In famed Thermal Belt of Blue Ridge Mountains. Matchless winter climate. Hunting, riding, golf, etc. Modern.

SOUTH CAROLINA

Charleston



The Fort Sumter Hotel

"Charleston's Only Waterfront Hotel." Located on the Famous Battery overlooking the White Point Gardens in the center of the city's exclusive residential section. Fifteen minutes from wonderful golf at Charleston Country Club, to which guests have card privileges. The Fort Sumter is a "Colonial" Hotel. Jno. S. Cator, Manager.

Myrtle Beach

Ocean Forest Country Club. Invites you to one of the South's best golf courses. Grass greens & tees. Excellent cuisine. Winter climate ideal.

Summerville

The Carolina Inn. Luxurious rest or recreation among the pines and flowers. Golf, 18 holes, grass greens, riding, quail shooting. Moore & Sons.

BERMUDA

Hamilton

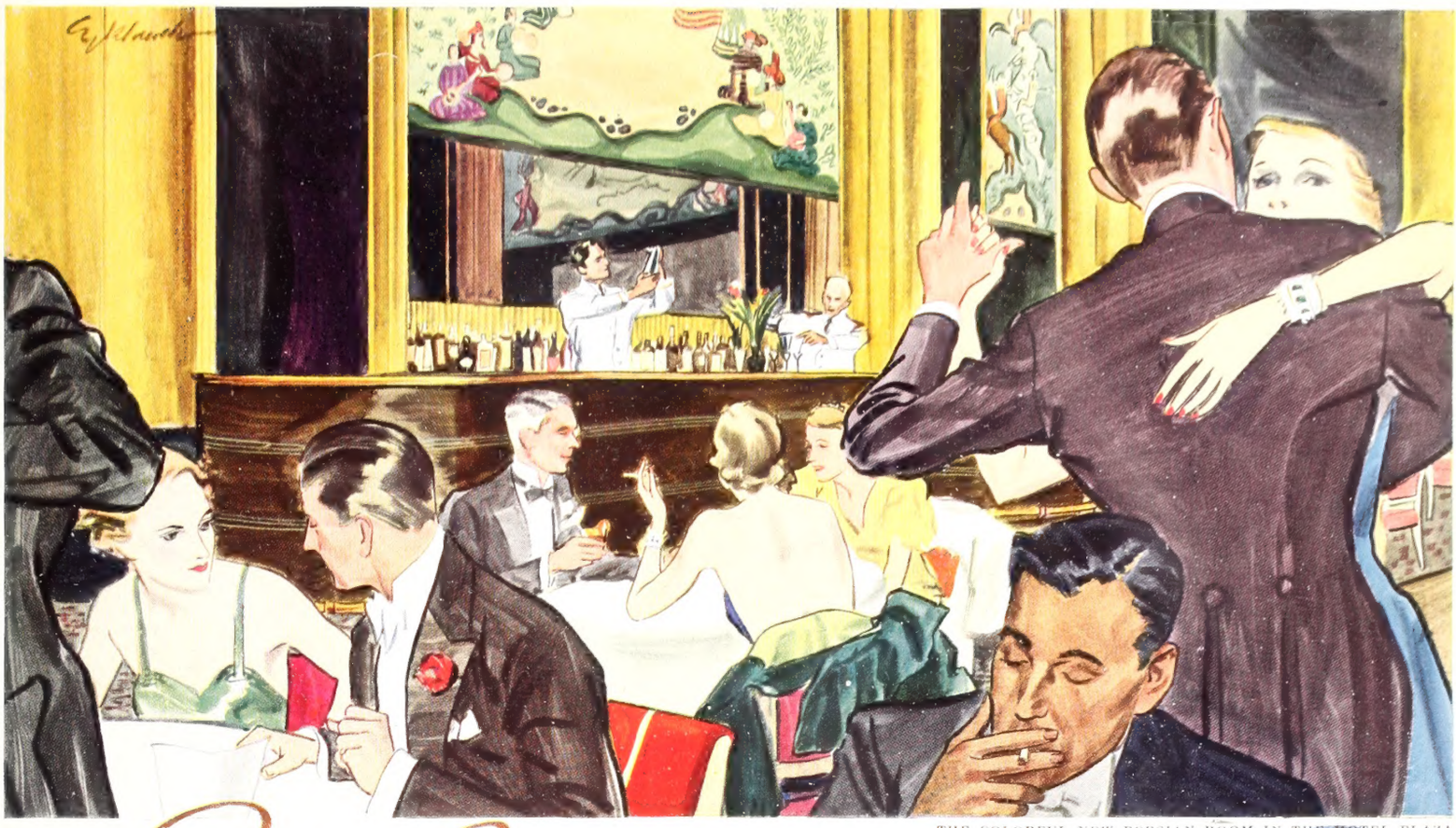
Princess Hotel. Directly on Hamilton Harbour. Socially discriminating clientele. All recreational features. Symphony and Dance Orchestra. Booklet.

ITALY

Visit Italy, its ancient cities and art treasures. Apply to: Italian Tourist Information Office, 745 Fifth Avenue, New York.

SWEDEN

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YOU WILL ENJOY—
SEAGRAM'S CELEBRATED LONDON DRY GIN
SEAGRAM'S KING ARTHUR LONDON DRY GIN
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PRICED BLENDED WHISKIES:
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FINE WHISKIES SINCE 1857

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Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

1. Monel Metal Sinks and Ranges. Literature describes sinks, ranges and household equipment made of Monel Metal. The International Nickel Co., Inc., 73 Wall St., New York City.

2. "Bathrooms and Kitchens of Distinction." Several attractive color pictures in this brochure show bathrooms and kitchens that have been walled in Carrara structural glass. Pittsburgh Plate Glass Co., 2269 Grant Bldg., Pittsburgh, Pa.

Heating, Insulation, Concrete

3. G. E. Oil Furnace. Literature on the G. E. Oil Furnace is offered free of charge. General Electric Co., Air Conditioning Dept. HG 1, 570 Lexington Ave., New York City.

4. "Clear and Colder — Fair and Warmer." Describing J-M Rock Wool Insulation which is blown into the hollow walls of your home without inconvenience or dirt. Johns-Manville, H. G. 1, 22 E. 40th St., New York City.

5. "Suggestions for your Heating Plant." This booklet contains suggestions for the easier, more efficient and economical operation of the heating plant. Minneapolis-Honeywell Regulator Co., Minneapolis, Minn.

6. "Concrete Home Building Contest." Literature on fireproof concrete houses is available free of charge from this firm. Portland Cement Assoc., 347 Madison Avenue, New York City.

Portable Houses and Log Cabins

7. Hodgson Houses. An illustrated catalog of houses and their floor plans. This concern also makes greenhouses and garden furniture. E. F. Hodgson Company, 1108 Commonwealth Ave., Boston, Mass.

8. "Cabins of Real Logs." A booklet shows illustrations of log cabins, designed and constructed by Page & Hill. Page & Hill Co., 1322 Northwestern Bank Bldg., Minneapolis, Minn.

GARDENING

Greenhouses

9. "Photo Album." This booklet contains views of greenhouse installations by Hitchings. Data on costs is available. Hitchings & Co., 720 Spring Street, Elizabeth, N. J.

Seeds, Bulbs & Nursery Stock

10. "Burpee's Garden Book." A garden guide containing hundreds of illustrations. Describes flowers and vegetables. W. Atlee Burpee Co., 867 Burpee Bldg., Philadelphia, Pa.

11. "Everything for the Garden." Henderson's new seed catalog will be available after the first of the year. Peter Henderson & Co., 35 Cortlandt St., New York City.

12. Schling's Bulbs. A long list of Spring flowering bulbs with descriptions and prices. Max Schling Seedsmen, Inc., Madison Avenue at 59th St., N. Y. C.

13. "Sutton's Amateur's Guide in Horticulture." Many varieties of seeds are listed in this 200 page book which contains valuable horticultural advice. Thirty-five cents a copy. Sutton & Sons, Ltd., Box 22, Reading, England.

14. Wayside Gardens. The new catalog from this nursery will be ready for mailing around the first of the year. Wayside Gardens, 30 Mentor Ave., Mentor, Ohio.

15. American Holly. A catalog of Holly, Blueberries and other specialties. Joseph J. White, Inc., Whitesbog, N. J.

HOUSE FURNISHINGS

Bedding

16. "Your Blankets, Their Selection and Care." This booklet describes the method of testing the quality of blankets, their care and washing. Kenwood Mills, Empire State Bldg., New York City.

17. "Interesting Cases from the Mattress Clinic." An illustrated booklet on the finer points of choosing mattresses, pillows and other sleeping equipment. From the World's only Sleep Shop. Lewis & Conger, 6th Ave., N. Y. C.

18. "A Little Guide to Bedroom Decoration." Illustrations in color show rooms in various period styles with appropriate covers on the beds. Louisville Bedding Co., Inc., Louisville, Ky.

19. "North Star History." An interesting story of good blanket making and instructions on laundering. North Star Woolen Mill Co., Minneapolis, Minn.

20. "The Inside Story." The important features of the Perfect Sleeper Mattress are outlined and illustrated in this booklet. Sleeper Products, Inc., Space 1430, American Furniture Mart, Chicago, Ill.

Floor & Wall Coverings

21. Amtorg Rugs. A booklet, HG 12, contains full color and black and white illustrations of imported Caucasian and Turkestan rugs. Amtorg Trading Corp., 261 Fifth Avenue, New York City.

22. "Floor Beauty for New Homes and Old." The story of Armstrong's Linoleum is told in a beautifully illustrated catalog. This floor covering is stain-proof and soil-proof. 10c. Armstrong Cork Co., Floor Div., 969 Mulberry St., Lancaster, Pa.

23. "Useful Facts About the Care of Rugs and Carpets." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

24. "The Story of Rugs and Rug Weaving." Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. Mohawk Carpet Mills, 295 Fifth Ave., N. Y. C.

25. "Bride's Book on Floor Coverings." This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. Alexander Smith, HG, 577 Fifth Avenue, New York City.

26. "Mayflower World's Fair Wall Papers." This book shows the new Mayflower patterns and color photographs of model rooms. Mayflower Wall Papers, Dept. HG., Rogers Park Station, Chicago, Ill.

Furniture & Furniture Polish

27. "The Care and Feeding of Furniture." Describes Baker's Old World finish, how it is produced and its care. 10c. Baker Furniture Factories, Holland, Mich.

28. "A B C of Modern Age Furniture." This booklet illustrates attractive modern furniture made by this firm. Modernage, 162 E. 33rd Street, New York City.

Glassware, China & Silver

29. "Correct Wine and Table Service." A book describing and illustrating the proper way to serve wines at the table. Fostoria Glass Co., Moundsville, West Virginia.

30. "Correct Table Setting." Illustrations show the proper arrangement of silver for various table settings. 10c. International Silver Co., Wallingford, Conn.

31. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt, and Queen's Ware. Josiah Wedgwood & Sons, 160 Fifth Avenue, New York City.

32. "The History of the Spoon, Knife and Fork." This interesting booklet is sent out free of charge on request. Reed & Barton Corporation, Taunton, Mass.

Lighting Fixtures

33. Chase Lighting Fixtures and Lamps. Separate folders illustrate fixtures designed for use in rooms decorated in various period styles. Chase Brass & Copper Co., Inc., Fixture & Lamp Div., 10 E. 40th St., New York City.

Upholstery & Window Treatments

34. "Book of Blinds." This booklet shows over twenty photographs of Columbia Venetian Blinds. The Columbia Mills, Inc., 225 Fifth Ave., New York City.

35. "Ra-tox Venetian Blinds." Folder lists ten benefits to be gained by using Ra-tox blinds. Custom built and obtainable in any color combinations desired. Hough Shade Corp., Janesville, Wisc.

36. "Quaker Curtains." Illustrates window curtaining problems and gives their solutions. 10c. Quaker Lace Co., 330 Fifth Ave., N. Y. C.

37. Pella Venetian Blinds. In requesting descriptive literature on these blinds indicate whether you are a home owner, architect, builder or decorator. Rolscreen Co., 7104 Main St., Pella, Iowa.

MISCELLANEOUS

Accessories

38. Tuttman's Gift Shop. Fireplace equipment, lamps and decorative accessories in brass and copper. Tuttman's, 103 Allen St., New York City.

Beverages

39. "Wines—How, When and What to Serve." The time to serve wines, types of glasses and assortments to keep on hand are a few of the subjects discussed in this book. 25c. Schenley Import Corp., 20 West 40th St., New York City.

Beauty & Charm

40. "Complexions in the Mayfair Manner." Describes Yardley's Toiletries for bath, skin care and make-up. Yardley & Co., Ltd., 12-HG, 620 Fifth Avenue, New York City.

41. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in charm and the Charm-Test. Margery Wilson, 22-A, 1148 Fifth Ave., New York City.

For Informal Entertainment

42. "How to Serve Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10c. Chase Brass & Copper Co., Inc., Waterbury, Conn.

43. "Toast and Things." Illustrates the new Toastmaster Breakfast Tray and the new Hospitality Tray, and mentions appetizing foods to fill them. Waters Genter Co., Minneapolis, Minn.

44. "Tipple Tumbler." A folder illustrates this modern cocktail shaker which comes in either Sparkling Chromium or Satin-Ray Aluminum, trimmed in Bakelite. West Bend Aluminum Co., West Bend, Wisc.

Travel

45. Cunard-White Star Line. Booklets on the cruises run by this line are available on request. Address House & Garden's Reader Service Bureau, Greenwich, Conn.

46. Hamburg-American Line — North German Lloyd. Illustrated booklet shows views of strange places visited on the "Cruise of Contrasts." Leaving New York, January 26th. Hamburg-American Line—North German Lloyd, 57 Broadway, New York City.

47. Grace Line. Information on the Grace Line Cruise between New York and California. Grace Line, 10 Hanover Square, New York City.

48. Italian Line. Illustrated literature describes the beautiful "sun-ships" of this line. They include such liners as the Rex, the Conte di Savoia, the Roma and Augustus. Italian Line, 1 State St., N. Y. C.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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WOMEN who know how to prepare good homemade soups—women who heretofore would not accept the "canned soups" idea—were first to discover the superiority of Heinz Home-Style Soups.

Critically they tasted these delectable soups. Enthusiastically they accepted them. Then everywhere friends, neighbors, relatives were asked—"Have you tried them?" Quickly the news spread.

The reasons for this outstanding praise lie in the Heinz kitchens. There master soup chefs follow prized home kitchen recipes, mixing small batches at a time—then simmering, stirring and seasoning each batch in small open kettles. Heinz soups, sealed in stout tins, reach you precisely as they are when they come from the kettles.

Meats, vegetables, cream and other ingredients employed by Heinz are of the grade sold by better markets and used in your own kitchen.

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Cream of Spinach
Cream of Mushroom
Cream of Oyster
Cream of Asparagus
Cream of Green Pea
Cream of Celery
Cream of Tomato



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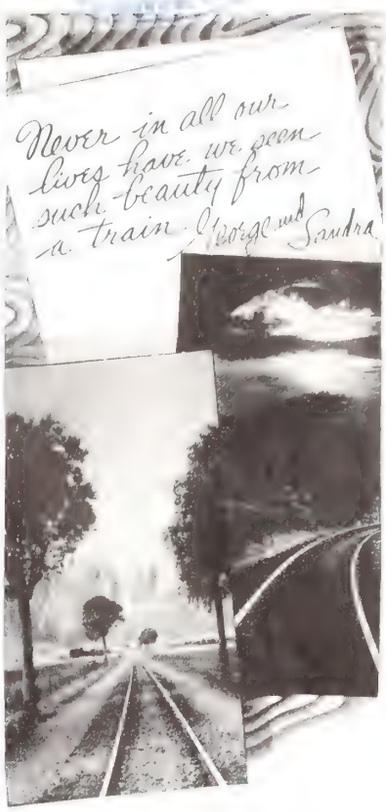
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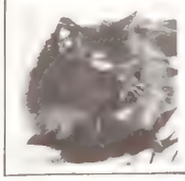
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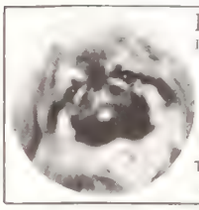


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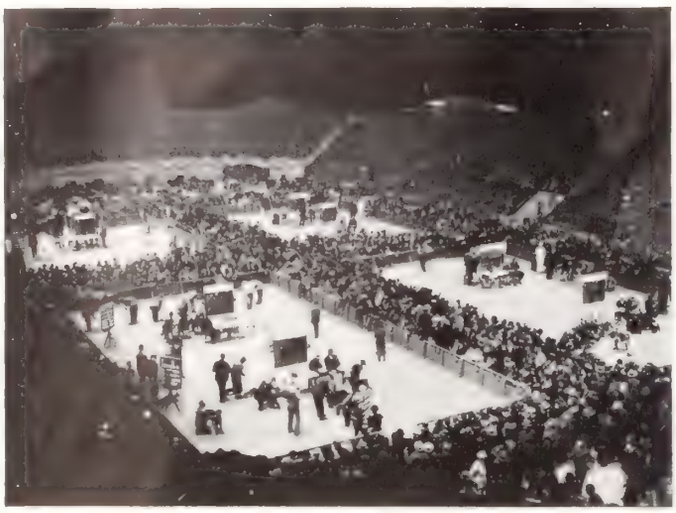
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A GENERAL view of the 1934 Westminster Kennel Club Show, in Madison Square Garden, New York, suggests the importance of this annual classic

The Westminster show

FOLLOWING its time-honored custom the biggest of America's indoor dog shows, that of the Westminster Kennel Club, has selected the three days nearest to Lincoln's Birthday, namely, February 11, 12 and 13, for its annual winter exhibition in Madison Square Garden, New York City. Here will congregate for the stiffest competition of the year more than 2,500 dogs representing almost every breed under the sun.

Last year there were seventy-five different breeds entered, and this year, owing to the fact that additional breeds have been given recognition by the American Kennel Club, there will probably be on display an even wider variety. There will be usual and unusual dogs; dogs that may be found on any fashionable street at any hour in the day, and dogs that are seldom come upon save at such important and highly educational competitions as Westminster. There will be "natural" dogs, molded on Nature's own design; there will be "made" dogs, product of the breeder's art; dogs of recent origin and dogs that have come to us with a heritage of thousands of years. Dogs of all colors, all coats, all sizes, literally dogs from every corner of the civilized globe.

For in spite of the fact that England is acknowledged leader among nations in the production of pure bred dogs to standardized pattern, it has absolutely no edge on American show rings. Here gravitate all through the year the best dogs of the world, so keen are American fanciers to profit by the finest bloodlines of every dog-breeding country. Consequently, the Westminster fixture becomes each year the show place of all nations, offering for display the highest type dogs of England, Germany and like show centers abroad. Couple with this notable aggregation of pure breds the small army of first class American-bred specimens, many of which have been produced especially for the great American classic, and you will gain an idea of the size, the scope and the importance of the Madison Square Garden exhibition. That it is a doggy education in itself is proved by the fact that it is attended by at least 15,000 visitors who come not alone to see which dogs are going to win the $20,000 of prize money and the numerous handsome silver cups and trophies, but by artists, sculptors, writers, agricultural students, veterinarians and, yes, even children.

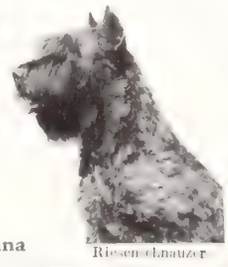
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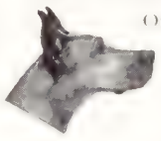
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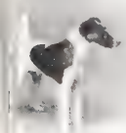
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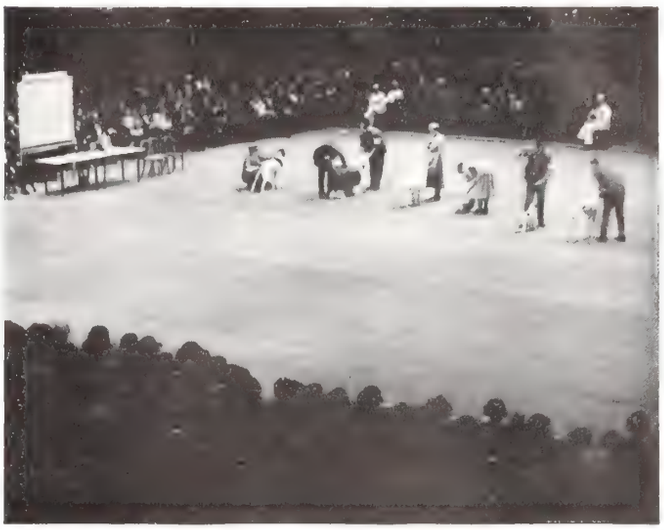


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THE final judging for Best in Show at last year's Westminster. Flornell Spicy Bit, the ultimate winner, is the second from the right, with Mr. Roberts

The Westminster show

take an actual part in the conduct of the show, special classes being provided for them; classes instituted for the sole purpose of interesting the younger generation in the sport and teaching them how the game should be played. And remarkable indeed is the manner in which these small sportsmen have availed themselves of the privilege of learning how to show dogs; they do it with an adeptness and a seriousness of purpose frequently not duplicated among those of maturer years. Of course, there are times when to the delectation of the crowded ringsides a Great Dane walks off with a small boy, or a particularly spirited Terrier leads a tiny miss this way and that, but such amusing episodes often have a "trick" ending in that the child eventually regains control of the dog and wins the prize by virtue of the greater handicap. It is not the most perfectly mannered dog by any means that helps the young handler to carry off the coveted prize; it is the way the youngster manages his dog that counts. These interesting classes have grown steadily since their inception, as have also the regular classes which count in the winning of championship points.

Competition among American-bred dogs will without doubt be keener than at any previous time in the history of recognized competition here because this Westminster will see the first tryouts in the territory for the big money prizes put up by the American Kennel Club for the encouragement of home-bred dogs. Of course, Florida, Colorado and California will stage all-breed shows just ahead of Westminster: likewise, several eastern specialty clubs will put on one-breed exhibitions in advance of the Garden show. But Westminster will be the first 1935 all-breed in New York's metropolitan area, hence Westminster variety class wins, if made by American-bred dogs, will be the virtual start of the race in the highly competitive "Division of the East and North" for the profitable purses that the official rulers of dogdom have put up.

Needless to say, Westminster has grown in size and prestige throughout its long continuance of fifty-nine years' show-giving history until it rates as America's greatest dog exhibition and one that fanciers from coast to coast could not do without.

—JOSEPHINE Z. KINE.

(*Continued on page* 12)



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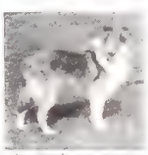


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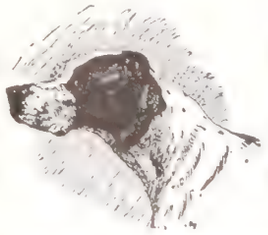
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PERCY ROBERTS, who handled Flornell Spicy Bit when she went to Best in Show, is holding the winner. At right is W. Ferguson, Jr., 1934 President

The Westminster show

(CONTINUED FROM PAGE 11)

WESTMINSTER-TIME may seem at this writing very far away but as a matter of fact it will be upon us before we are well aware of it. Time passes almost without realization, though not for those indefatigable sportsmen who make possible the great American dog show classic. Preparations have been well under way for months, in fact meetings are being held at the rate of three or four each month. February 11th, 12th and 13th, 1935 are the dates that have been selected and approved and the following thirty-odd judges who will take care of the various breeds have been announced by Dr. Samuel Milbank, Chairman of the Bench Show Committee of the Westminster Kennel Club:

JOHN E. HURST OF W. BALTIMORE, MD.—Chesapeake Bays.

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J. MACY WILLETS, NEW YORK CITY—Clumber, Cocker, Field, Irish Water, Sussex and Welsh Springer Spaniels.

CHARLES W. BARNEY, NEW BEDFORD, MASS.—Bassethounds, Beagles, English Foxhounds, Harriers, Otterhounds.

F. W. SIMMONS, WINDHAM, CONN.—Bloodhounds, Mastiffs, Siberian Huskies, English Toy Spaniels, Italian Greyhounds, Toy Manchester Terriers, Toy Poodles, Yorkshire Terriers, Poodles.

DR. HERBERT SANBORN, NASHVILLE, TENN.—Dachshunde.

JOSEPH Z. BATTEN, NEW YORK CITY—Scottish Deerhounds, Greyhounds, Whippets.

ALFRED DELMONT, WYNNEWOOD, PA.—Russian Wolfhounds, Bedlington Terriers, Bullterriers, Standard Schnauzers, Skye Terriers, Chihuahuas.

ANTON A. ROST, NEW YORK CITY—Belgian Sheepdogs, Bouviers de Flandre, Briards, Eskimos, Newfoundlands, Giant Schnauzers, Bull-Mastiffs, Manchester Terriers, Miscellaneous, French Bulldogs.

DR. HENRY JARRETT, PHILADELPHIA, PA.—Collies, Shetland Sheepdogs, St. Bernards, Chow Chows.

MRS. ANNE TRACY ERISTOFF, HIGHLAND FALLS, N. Y.—German Shepherd Dogs.

MRS. M. B. HOSTETTER, JR., PASADENA, CALIF.—Great Danes.

FRED R. KINGMAN, RYDAL, PA.—Dobermann Pinschers.

LOUIS SMIRNOW, BROOKLYN, N. Y.—Samoyedes.

W. P. WOLCOTT, READVILLE, MASS.—Airedale Terriers.

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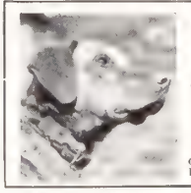
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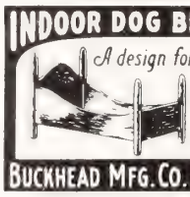
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AT LAST year's Westminster little Miss Betty Anne Clarke, 12 years old, won the Grand Challenge trophy, children's classes, with Remarkable Don

The Westminster show

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H. T. FLEITMANN, NEW YORK CITY—Scalyham Terriers.
H. D. BIXBY, HALESITE, L. I., N. Y.—West Highland White Terriers.
MRS. BERTHA HANSON, LITTLE FALLS, N. J.—Pekingese.
W. FRED FORD, MEDIA, PA.—Pugs.
A. F. KRAMER, CHICAGO, ILL.—Bulldogs.
THEODORE CRANE, NEW YORK CITY—Dalmatians.
C. S. HOWELL, RIVERSIDE, CONN.—Schipperkes.
PERCY ROBERTS, NOROTON, CONN.—Children's classes.
VARIETY GROUPS: No. 1, Sporting, Mr. Thomas; No. 2, Sporting (Hounds), Dr. Jarrett; No. 3, Working, Mr. Pym; No. 4, Terriers, Geo. N. Owen, Great Neck, L. I., N. Y.; No. 5, Toys, Mr. Offerman; No. 6, Non-Sporting, Mr. McCandlish. Best in Show: Alfred B. Maclay, New York City.

GLOSSARY OF DOG TERMS

Continued from October issue

Felted—When the long feather of a Collie or Retriever gets matted into masses that bid defiance to anything short of scissors, it is said to be "felted," a condition which is a disgrace to the dog's owner.

Fiddle-headed—A term used to define the lantern jaws of some big, badly bred Mastiffs.

Fixed—Means astonished.

Flag—A term for the tail applied to Setters.

Flat-Sided—Flat in ribs.

Flews—The chops, or overhanging lips of the upper jaw. The term is chiefly applied to hounds or other deep-mouthed dogs.

Fore-arm—This makes the principal length of the fore-leg and extends from elbow to pastern.

Frill—The projecting fringe of hair on the chest of some dogs, and especially of the Collie.



LEFT to right, at the Springer Spaniel Field Trials: W. St. Clair; Dr. Milbank, Chairman of the Westminster Bench Show Committee, and H. I. Caesar

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Shopping Around



A HIGH score is about the only thing essential to enjoying a game of bridge missing from the ensemble at the right. Aside from that, there are enough supplies in the tan suède box to keep even a Culbertson marooned on a desert island in a state of bliss for days. First there's a bridge table cover of washable red, blue, green or tan suède with a three-letter monogram in gold. Two packs of gilt-edged cards are also monogrammed and two score pads are equipped with positively roll-proof pencils. Never again need the play be held up while the keeper of the scores submerges to retrieve an errant piece of lead. Finally, there are twelve monogrammed books of matches. All units except the cover are in a combination of red and blue. $3.50. William Streeter, Ltd., 870 Madison Avenue, New York



EVEN scraps are wrapped in Cellophane nowadays—that is, if they're lucky enough to be tossed into a basket like this, at right. It's not that they have to be kept fresh—it's just a nice idea for dressing them up. Like the condemned convict eating his last big meal—they enjoy this one bit of glory before being consigned to the incinerator. The Cellophane, stretched in strands from top to bottom, glistens like rain—red or black rain, stitched in place in four horizontal rows. Cellophane rope tied in a bow finishes the top. $4.95. Lewis & Conger, 6th Avenue at 45th St., N. Y.

THE idea for the scoop shown at the left was filched quite unscrupulously from some unsuspecting grocer's sugar bin. Now it serves bread and toast and such like at informal suppers and is painted a gay, fire-engine red and decorated with a vegetable motif so that it may fittingly join the bright crowd on the buffet table. It can also be had in an attractive ivory color if preferred. In similar situations the round shiny bail at the right keeps hot muffins that wait until called for. Of bright aluminum. Scoop, $3.50. Muffin warmer, $4. Chelten, 859 Lexington Avenue, New York



BELIEVE it or not, the time is coming when the housewife, instead of dreading the advent of peddlers during the day, will bribe them to ring her bell instead of her neighbor's. That will be when she's had a Mello-Chime—a gong announcer with a single, soft, bell-like tone—installed in place of the buzzer at her door. Depending on whether she likes tenors or baritones or in case she prefers duets—these chimes come in three styles. In the foreground, left, Model B, the tenor—$1.95; second Model D, the duet—$4.75; in the rear Model C, the baritone—$2.95. Substitution of the new for the old signal system is simplicity itself—the same wiring used for both. A. G. Spaulding & Bros., 518-5th Avenue, New York





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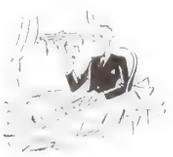
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WHAT'S WHAT IN HOUSE & GARDEN



■ Until the recent return of one of our associates from a Western tour that included a side-line jaunt to Hawaii, our mental picture of this island was a sort of panorama of Hula maidens dancing to the strains of *Aloha-Oe* on the beach at Waikiki, while Charlie Chan glided from Palm tree shadow to Palm tree shadow in the background. Miss McElroy's story of Hawaii as a place of fine homes and superb gardens replaces this picture with another no less fascinating. Thus begins House & Garden for 1935



■ In a while, now, good gardeners' desks will be littered with new catalogs—some flamboyant as a Mardi Gras parade, some dignifiedly restrained, but all absorbing and filled with temptation. Among such multiplicity of invitations it is sometimes difficult to separate the old from the new. Herein lies the value of our novelty plant review on pages 28 and 29; almost at a glance it tells you just what the new introductions are that will be ready for your garden this year



■ The most fun we have had in a long time we found in working on the nine pages beginning at 31. We had four architects design houses in various styles, including the modern, and then set to work making scale models that would reproduce as much like actual houses as was humanly possible. Look 'em over



■ June Platt, our gastronomic guide, brings hot drinks to your attention on pages 52 and 53 of this issue. Ranging as they do from camomile tea to Tom & Jerry's there should be plenty of ideas for warming potions to keep both teetotaler and him who takes his with a stick in it comfortable during the harsh winter days that we have been promised

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THE BULLETIN BOARD

HOUSE MODELS. Maybe you think that the nine pages of house models shown in this issue were done with a flip of the editorial hand. Yet much labor lies behind them. First the architects to engage and conferences with them as the plans proceeded. Then hours with the model maker. Then complete plans and specifications made up and shipped off to building contractors in various parts of the country so that their estimates on costs could serve readers of all sections. Then photographing the models and laying out the pictures. And out of all this preparation come nine little pages.

Next month four department stores will suggest color schemes for the rooms, and in March the gardens will be described in detail.

ATTENTION, GARDENERS. To paraphrase Mr. Shakespeare a bit, "strange are the uses of adversity." Consider, if you will, the evidence presented by the status of the seed and plant industry here at the beginning of the new year:

Four years of depression did things to this business, as to every other one. The decrease in public buying power naturally resulted in curtailed production, and then the severe winter of 1934 and the drought which followed during the summer took additional heavy toll of growers' stocks. On the heels of all this came a marked fall revival of retail purchasing which, from every present indication, will carry on with increased momentum as 1935 progresses.

And the result? Obviously, shortages have developed, especially in the finer and more desirable items, and prices are moving upward. This year the old adage of "first come, first served" takes on a special significance; if you're not among the first, you may not be served at all. So order early, all ye of good faith!



THE DESERTED WEATHERCOCK

And so they've gone! They always go.
I face the wind that brings the snow.

Why must they leave me, lone and bold
To face the wind that brings the cold?

Oh, long I watch for them in vain,
And face the wind that brings the rain.

But they'll come back when round I swing
To face the wind that brings the Spring!

ARTHUR GUITERMAN

THE WINTER DIVERSIONS OF A GARDENER. The writer of this page, having produced in [illegible] *Gardening*, now adds to his shelf another: *The Winter Diversions of A Gardener*. These are mainly bookish diversions—studies of 18th century English women flower painters and how the Huguenots affected world gardening and how plants have been shipped down the ages and a long narrative of the influence of the Church and parsons on gardening in many lands. There is also a sultry chapter on Happenings in Summer-Houses. Incidentally, this new book makes the tenth volume on country living and interests that the editor of House & Garden has produced in the past twelve years. In addition there were five other House & Garden books that he edited.



TABLE SETTINGS. Brimful of new ideas, the table settings exhibited recently in New York stores prove a boon to busy hostesses seeking new ways of decorating party tables. McCutcheon started the ball rolling with thirteen tables set by various well-known decorators and designers, ranging all the way from a formal dinner to a supper for two in the Japanese manner. A modern luncheon setting designed by Robert Locher will appear in the next issue.

Following came Altman with twelve tables featuring holiday settings mainly—new ideas in Christmas and Thanksgiving arrangements—an after-theatre supper table smartly set with wooden things, and the gay Bachelor table shown on page 58 with its new aluminum appointments.

Twelve sparkling table settings running the social gamut from a champagne supper setting sponsored by Yvonne Printemps to a hunt breakfast designed by Joseph B. Thomas were Macy's contribution, two of which appear on page 45. And at the Metropolitan Museum of Art, in the [illegible] were dramatic tables designed by Walter D. Teague and Donald Deskey. Both these tables, with their brand new appointments, also appear on page 4.

Out of all this came the following notes—the preponderance of crystal over colored glass; the use of cream and ivory damask in formal settings; the infinite variety of table coverings sponsored for less formal affairs—organdie, voile, net, plaids and dots, homespuns, handkerchief linen, raffia and plain linen in rich, deep colors.

We only hope that hostesses inspired by these arrangements had food worthy of so many bright ideas in decoration.

A [illegible] to walk into the Fine Arts Exposition at Radio City and see the 18th century pre-[illegible] in the rooms shown there. Chippendale especially [illegible]



RULES FOR GARDENERS: At Shrubland Park, in England, the following rules for the gardeners were posted in the tool shed. We wonder what gardeners today would think of them.

1. Any workman employed in these gardens not complying with the following rules will be discharged.

2. That all workmen keep their proper time in coming to and leaving their work and to come regularly to the tool shed every morning for orders from the foreman and anyone being later than ten minutes past his time shall be fined three pence.

3. Anyone smoking at his work or during working hours, three pence.

4. Anyone going on the walks with dirty shoes or taking a wheelbarrow with a dirty wheel or putting it away dirty, three pence.

5. Anyone neglecting to clean any tool he has been using or not putting the same in its proper place after being used, two pence.

6. Anyone carelessly breaking any tools, flower pots, vases, glass or stone work or walking on the stone steps except sent for a proper purpose, one shilling.

7. Anyone leaving any dirt, grass, leaves, roots or any rubbish in heaps in any part of the gardens, two pence.

8. Anyone taking any plants, cuttings, seeds, fruit, vegetables or anything else without permission will be instantly discharged.

9. Anyone staying away from his work without permission except from illness, six pence.

10. Anyone using bad language, swearing or otherwise misconducting themselves, one shilling.

11. Anyone taking another man's tools without leave, two pence.

12. The stoker to keep the stoke holes cleanly swept and all doors to same shut, six pence.

13. All covers to tanks to be immediately put on after being used, six pence.

14. Anyone damaging the above rules, one shilling.

15. The above fines to be stopped out of wages each pay night and the money to be divided once a year amongst those who have not been [illegible]

16. Time six in the morning to six at night.

TO [illegible] goes to Goethe. In *Hermann und Dorothea* he made this observation, as applicable today as when he first wrote it in the 18th Century: "To build and maintain one happy home serves mankind better than all the talk about the rights of man."



A shady garden glen in the heart of Honolulu

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HAWAIIAN ADVENTURE IN HOUSES AND GARDENS

By Margaret McElroy

FOUR days from San Francisco watching the sea change from steel to sapphire. Then your first thrill as Diamond Head —grand sentinel of the Pacific soars suddenly into the blue. The long white roll of Waikiki surf. Honolulu Harbor and the beautiful white ship slipping dreamily into port to the strains of *Aloha Oe*—that haunting song of greeting and farewell. Champagne air—yards of Gardenias around your neck—a welcome such as you never dreamed of—Hawaii!

Then the delirious drive through a flower-scented city without a billboard or sign to mar the scenery. Streets blazing with Golden Shower trees, Pink Showers, Rainbow Showers spilling color over wall and walk. Tall Jacaranda trees exquisite in purple bloom next to the lofty African Tulip with its great vermilion blossoms flaming into a cobalt sky. Breathtaking glimpses of utterly extravagant gardens with Bougainvillea everywhere, and flowers bigger and brighter than anywhere else on earth. And as a final gesture to the *Malahinis*—newcomers—there drifted down from heaven the famous "liquid sunshine" of Hawaii—that sparkling rain which is hardly more than sun-swept mist—and we entered the gardens of the renowned Royal Hawaiian Hotel under a brilliant rainbow.

Coming down to earth—as much as one ever comes down to earth in Hawaii—I saw a decorating idea on the outside of the hotel that could well be transplanted to houses in other sunny portions of the United States. At every window were stationary bamboo awnings, crisp, tailored-looking, cool and lovely in color against pink stucco walls. S. & G. Gump's Co. in Honolulu, and Altman in New York, will make these for you. Also of bamboo were the little *lanais* off rooms on the side of the hotel facing Waikiki and the blue Pacific. The *lanai,* a melodious word that suggests a poem and means porch, is Hawaii's gift to decoration. Every house has its *lanai*—a great outdoor living room open on the sides but roofed in, often by the twisting branches and silver-backed leaves of the Hau tree trained to form a complete shelter. In Hawaii life centers around the *lanai* and no less a person than Charlie Chan started his adventurous career in a lovely airy room of this kind—the House Without a Key—still standing on the grounds of the Halekulani Hotel.

The first thing that strikes an Easterner, after the fact of the big cool *lanai* itself, is the lovely Hawaiian furniture made of bamboo, ohia wood, laced rawhide or covered in lauhala. Lauhala is the durable leaf of the indigenous Hala tree. Native women dry and strip the leaves and plait them in checkerboard designs into smooth, yielding upholstery. Varying in color from pale beige to the shade of light brown toast, lauhala is used to cover furniture, sun umbrellas, and to make table mats and rugs. Much of this native Hawaiian furniture has an arresting modern look due to its straight, simple lines adapted from Polynesian motifs. Coverings are of lauhala, tapa—a native cloth made from the bark of a tree and painted in decorative Polynesian designs in soft browns—or rough textured cottons printed in geometric patterns in keeping with the lines of chairs and tables. Two pages of this smart Hawaiian furniture will appear in the next issue of House & Garden.

On every *lanai,* in addition to big lounging chairs, magazine tables and little coffee tables, displaying through their glass tops collections of shells, corals and sea horses, is a *Hikiee,* a vast couch piled with pillows. Formerly the great bed which accommodated an entire Hawaiian family, and a guest or two, was called by the natives the *Hikiee,* and from that institution this modern comfortable box-spring couch loaded with cushions was adapted. And decorating every *lanai,* accenting the beige of lauhala and the soft tones of bamboo, is a profusion of flowers in bowls, in vases, in pots upon the floor, lend-

OPPOSITE Mrs. Theodore Cooke's garden glen shaded by Monkey-pod trees and tropical foliage. Above, Grass steps in the Paul I. Fagan garden bordered by Algaroba saplings and Bougainvillea. Catherine Jones Thompson and Robert O. Thompson, landscape architects

ing color and fragrance. White and red Ginger, Bird of Paradise, single and double Hibiscus, Anthuriums looking like shining leather, Gardenias, Orchids, large exotic-leafed Begonias and the magnificent flaming Torch Ginger were among the flowers I saw on *lanais* and in the big cool dining rooms.

Frequently the *lanai* is used for dining, as in Mrs. Theodore Cooke's lovely house in Nuuanu Valley illustrated on page 21. Here the flooring is of dark, weathered bricks, the woodwork old stained wood and the furniture natural bamboo with chair seats covered in fine bamboo rattan. This opens onto a cool garden paved with springy slabs of tree fern bark, black and deep bronze, on which have grown drifts of green moss. Foliage is all in darkest greens, the one accent being a vine of large white satiny flowers—the *Thunbergia grandiflora alba* seen through the *lanai* opening.

Until recently little thought was given to a native type of Hawaiian architecture. Island houses were copied indiscriminately from houses in every part of the world, one great difference being the roof line. Typical of Hawaii is a high peaked roof, sweeping down in long sloping lines which end in an overhanging shelter for the *lanai*. This line, which allows for high, airy rooms, is a modern version of the "little grass shack" with its tall thatched roof that insured a big cool room within. Below you will see this typical Hawaiian roof on the garage at the entrance to the Paul I. Fagan place, and on page 61 is the charming house of Mrs. Frank J. Harlocker in Hilo, designed by C. W. Dickey, which has aroused great interest because of this adaptation of the most practical feature of a native Hawaiian grass house.

Decoration in Honolulu—this westernmost city of the United States—is as varied and exciting as the gardens. The diversity is amazing. From Mrs. Walter Dillingham's Venetian room at "La Pietra", her pink Italian Villa high up on Diamond Head, with its beautiful pale furniture against green walls, its lustres and collection of Ming porcelains, you can walk down the hill into the living room of the Atherton Richards house and find pure Hawaii. On the floor of polished koa—the Hawaiian mahogany—are big mats of plaited lauhala pale beige color; finely woven lauhala covers an enormous *hikiee* piled with pillows in all shades of beige and brown; everywhere are comfortable lounging chairs of bamboo and pale woods covered in soft native fabrics, mostly in browns. Lining the walls are shelves holding a museum collection of calabashes—the native Hawaiian food bowls—made of rare woods, tiny models of outrigger canoes and all manner of ancient Hawaiian weapons—all in soft brown woods making a perfect modern color scheme with the various beige tones.

While these rooms typify two extremes in decoration, the majority of Honolulu houses run to Eighteenth Century English styles. There is much fine old mahogany, perhaps a legacy from the days when furniture was brought from New England by the early settlers. And mingling with these Georgian pieces you will invariably find the Oriental note—a bit of porcelain, a rug, some lovely old lacquer, an Ancestor painting—enough to lend glamor and to emphasize again that here in this tropic setting, far out in the sunlit Pacific, China and Chippendale are still the best of friends.

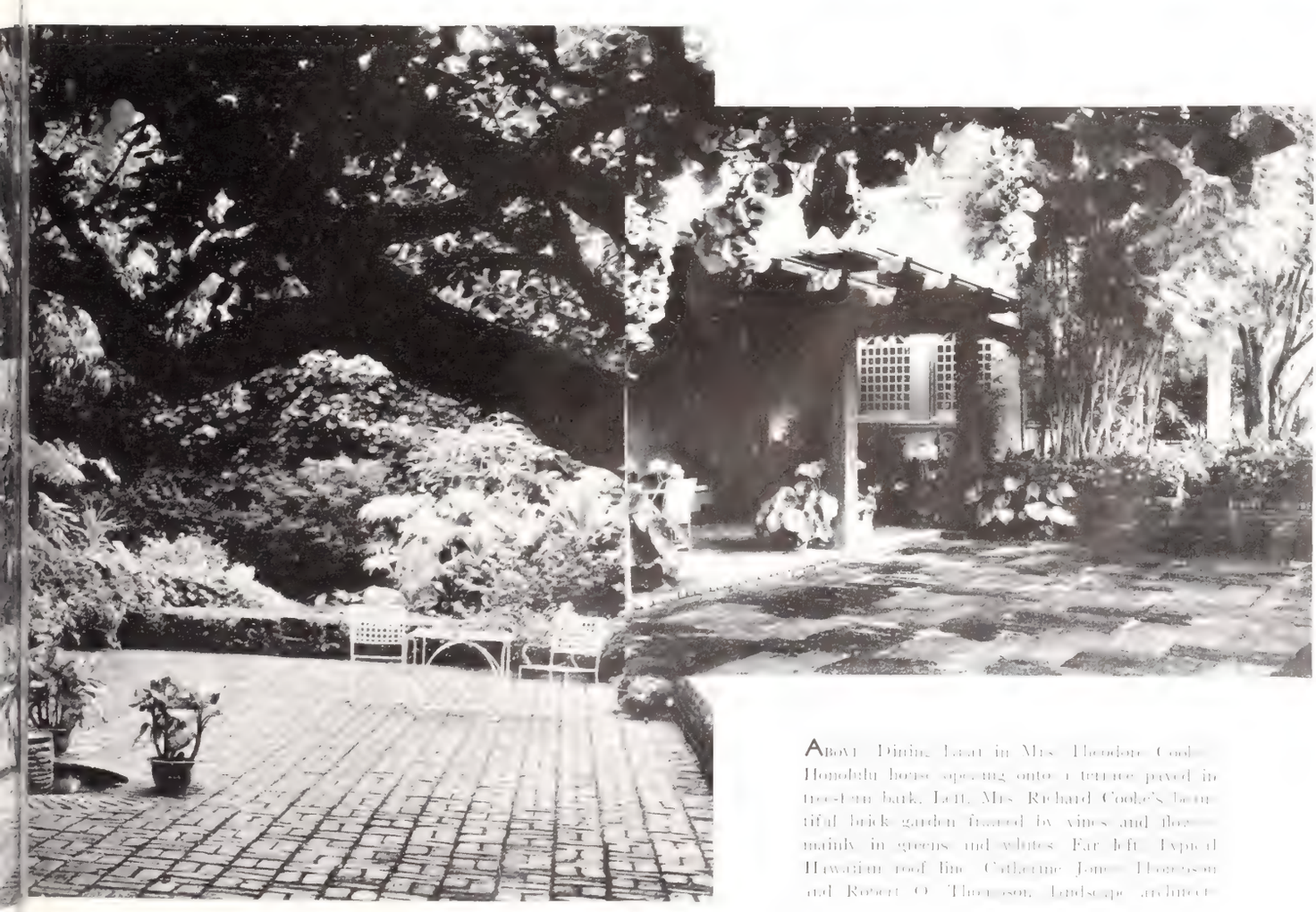
Saving the best for the last, the high spot in this Hawaiian adventure is unquestionably the gardens—the product of loving and intelligent planning combined with unusually fortunate conditions of climate and soil. It's never very hot and it's never cold and everything seems to grow without effort—flowers twice their natural size, tree ferns literally trees and the gardens a veritable pageant of tropic color. Here again is infinite variety. In Mrs. Philip Spaulding's garden, one of the loveliest in Honolulu, you can wander from what is one of the finest Cactus gardens in the world through a rock garden down into a glen dripping with every variety of Orchid, the whole landscaped with such artistry (*Continued on page* 61)







WARREN



ABOVE. Dining lanai in Mrs. Theodore Cook's Honolulu house opening onto a terrace paved in tree-form bark. Left, Mrs. Richard Cooke's beautiful brick garden framed by vines and flowers mainly in greens and whites. Far left, typical Hawaiian roof line. Catherine Jones Thompson and Robert O. Thompson, landscape architects



COMBINATION STUDY AND BEDROOM



SCULPTURE BY

Simplicity in the home of an art lover

EDWARD M. M. WARBURG'S apartment overlooking the East River in New York has a restful simplicity and bright airiness achieved by omission of unnecessary details and the functional arrangement of everything essential to ease in living. Above. Corner of combination study and bedroom with neutral background, rosewood desk, chair of chromium and black steer-hide. Wall and windows hung in natural fishnet. Right. Marble knees by Lachaise on ebony pedestal in living room. Philip Johnson, decorator and architect

ONE wall of the living room, opposite, is entirely windowed to take advantage of the view. Monotone coloring—curtains of brown raw silk over fishnet, tan steer-hide on furniture and tan wool rug is accented by Picasso's "Blue Boy", the one contrasting note. Separated by a spur wall of macassar ebony is the dining section with white walls and white linoleum floor. These neutral backgrounds are perfect settings for Mr. Warburg's art treasures, one of which, a bronze head by Epstein, is against an ivory corduroy curtain



A ROOM WITH A VIEW



ER OF LIVING ROOM

BODINEFF



IVORY CORDUROY WALL

Low-cost home and high-class pride

By Richardson Wright

If the Government and the various private agencies now at work accomplish their purposes, a vast number of people who hitherto have never experienced it will shortly be enjoying a new delight—the owning of a home. At least, they will be owning enough of the home to call it their own, and, along with the pleasure that will be derived from this partnership, they may learn that the responsibility of maintaining a home in good order is also to be an inevitable part of the experience.

Many people not directly concerned in this movement will view the Government plan to supply housing at a rental of $5 per room and to build separate homes for a minimum of $1000 as an interesting sociological experiment. Slums are to be torn down—and Heaven knows they have cried for destruction these many years—and obsolete houses razed that new ones may take their place. The question naturally arises at this point: Just how long will it take these new tenements and new miniature homes to revert into slums again?

Unless some other impelling motive is brought to bear on the subject their reversal will inevitably follow. While it is highly laudable to help a man acquire a home, it is equally necessary to insist that he maintain it in such shape that it never will revert into an undesirable real estate burden. In the revival of the building industry something more than grim necessity must be there to goad us on. Even the lowliest citizen must be motivated in some degree by pride and an appreciation of beauty.

While this country sorely needs many new low-cost homes, it equally needs a revival of high-class pride.

With the passing of the slump, which we are assured from many sources is about to become an accomplished fact, we must look for a prompt restoration of beauty as a factor in living. Hitherto the accent has been put on utility alone. We have sailed along under the notion that if the machinery of the home works smoothly—that so long as the oil burner functions 100% and the electrical refrigerator continues its work unhindered and all the other modern inventions click along at their appointed pace—then this is about all we need for the making of an enjoyable home. These are essentials; there are also others. And among those others beauty is the foremost.

Now beauty is no vague, elusive quality of which the creation and appreciation are confined to one social rank alone. There is no iron-clad rule for beauty; rather there are various planes of it. Each plane of society has its own standards of beauty, standards that, in time, may be shared by all the others. Let us take a humble example:

In the middle years of the reign of Queen Victoria scarcely a cottage in her kingdom but had on its mantel shelf one or two quaint, crude little figures fashioned out of porcelain. The higher ranks condescendingly dubbed them "cottage figures" and, of course, would never dream of bringing such lowly marks of rustic beauty into the more rarefied atmosphere of the drawing room. Well, they were the cottager's standard of beauty in that day. The housewife cherished them, dusted them carefully, and looked on them with eyes of pride. A generation or so passed, and these very humble objects became the subject for the collector's most earnest solicitude. Immediately their quaint beauty was realized, they took their place in the best of parlors. Today they are as much a source of pride to people of means as they once were to the cottager.

The same has happened in the realm of the garden. Flowers that once marked the apex of floral beauty to the eyes of a humble, isolated, country farmwife are being elevated to places of honor in the most opulent gardens. In architecture, too, the instinct for beauty has a way of ranging through all planes of society. The crofter's thatched roof is emulated in the roof lines of a modern suburban home and the furnishings repeat those in which the frontier colonist took pride. The humble English cottage itself has now been given high architectural position.

Now it may seem strange, in these days of functionalism and modern machinery, to lay stress on such old-fashioned qualities as beauty and the delight that the eye of all types of people finds in it; nevertheless, until these qualities motivate the home-owner, we cannot expect him to maintain his home and keep it from slipping back into the slum class again. Eternal vigilance is as much the price of home-maintenance as it is of liberty, but such vigilance must be awakened and kept alive by qualities within the owner himself. The difference between the good home and the poor one is not entirely a matter of a new machine or a new structure; the difference lies in the heart. Its price is hard work, patience and the kind of intelligence which is able to extract knowledge from failure and turn disappointment into renewed courage.

During the past few years many men and women have been hectored by an insistent desire to lighten the load of their domestic responsibilities. They have often been heard to exclaim, "Never again will I own a home!" To them it came as a bitter disillusionment that pride has its cost and beauty inevitably exacts its price. Domestic responsibility in its various ramifications is the logical price that is exacted for the joys of owning your own home.

After all, owning a home is somewhat like acquiring a wife. The wisdom of the ages has proved that the marital state cannot be maintained unless both parties are willing to promise that they will undertake the responsibility "for better or worse, for richer or poorer, in sickness and in health, to love and to *cherish*." Perhaps the Government and realtors might include these phrases in their contracts and leases! Just as divorce is an evidence of failure somewhere along the marriage line, so the home that is not "maintained" to a reasonable degree, through the advancement and frustrations of ordinary life, is an indication that someone lacked the ability to "cherish" it.

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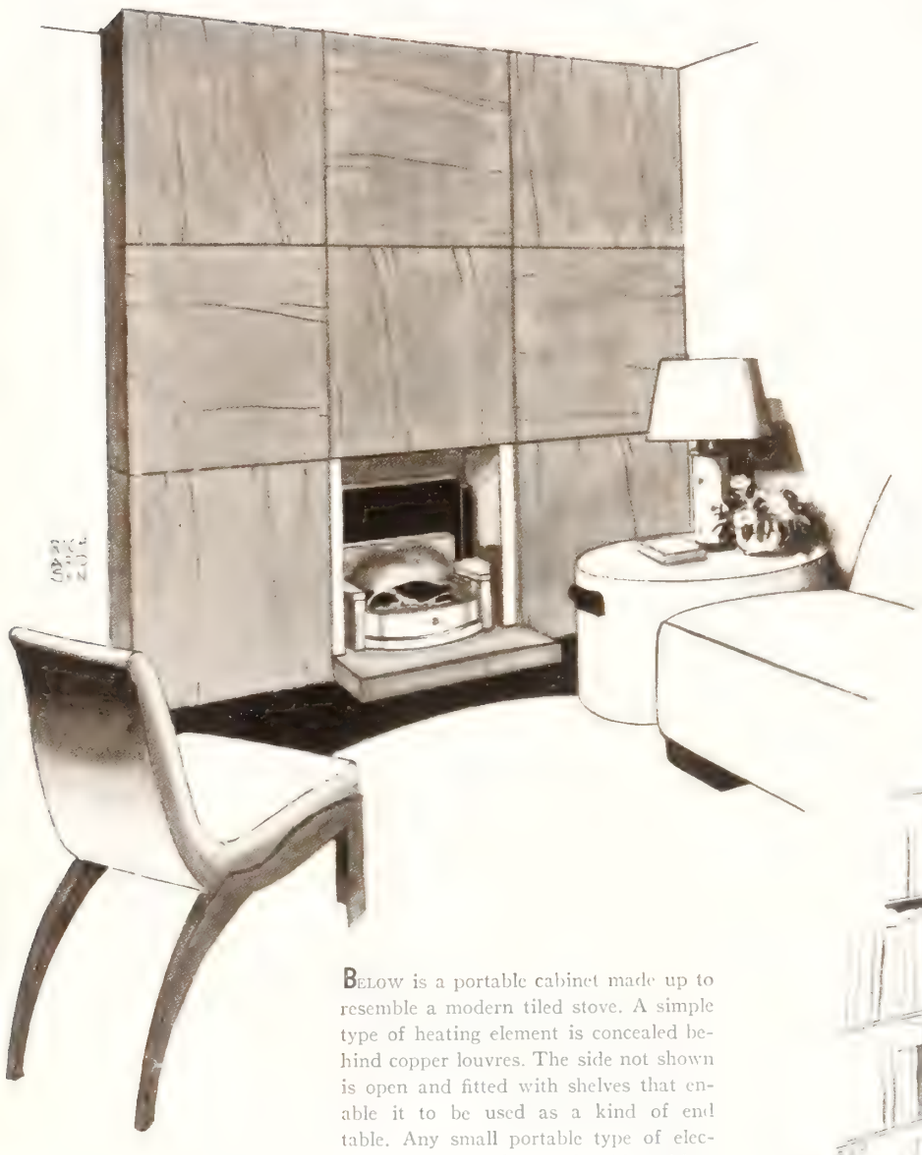
J. V. McCLEES

FORTUNATE is the rock garden whose site presents an outlook of great weathered boulders and outcrops disposed by Nature, and needing only an occasional shift and a thorough overhauling of the soil around them. Fortunate—because here is a naturalness of fundamentals which only the greatest human artistry can approximate. The foundation is laid, there remains only the planting

Man and Nature build a rock garden

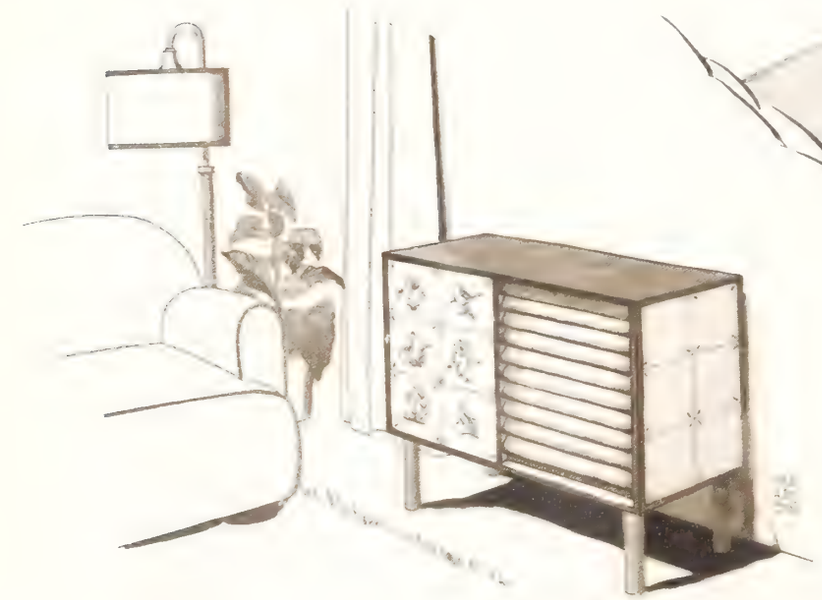
When your home needs another open fire consider

fireplaces without flues



Unsightly radiator pipes were concealed, and an interesting fireplace feature was introduced into a remodeled house by boxing in a section of wall with large squares of wood veneered wall board. The center square of the lower tier was left out, the aperture lined with sheet metal, and a modern English type of grate with an electric fire, set in. Particularly good in an ultra modern or masculine room. As shown at left, there is only the appearance of fire, but an additional element for heating may be installed. Magicoal fire from H. A. Bame

Below is a portable cabinet made up to resemble a modern tiled stove. A simple type of heating element is concealed behind copper louvres. The side not shown is open and fitted with shelves that enable it to be used as a kind of end table. Any small portable type of electric heater may be set in this cabinet





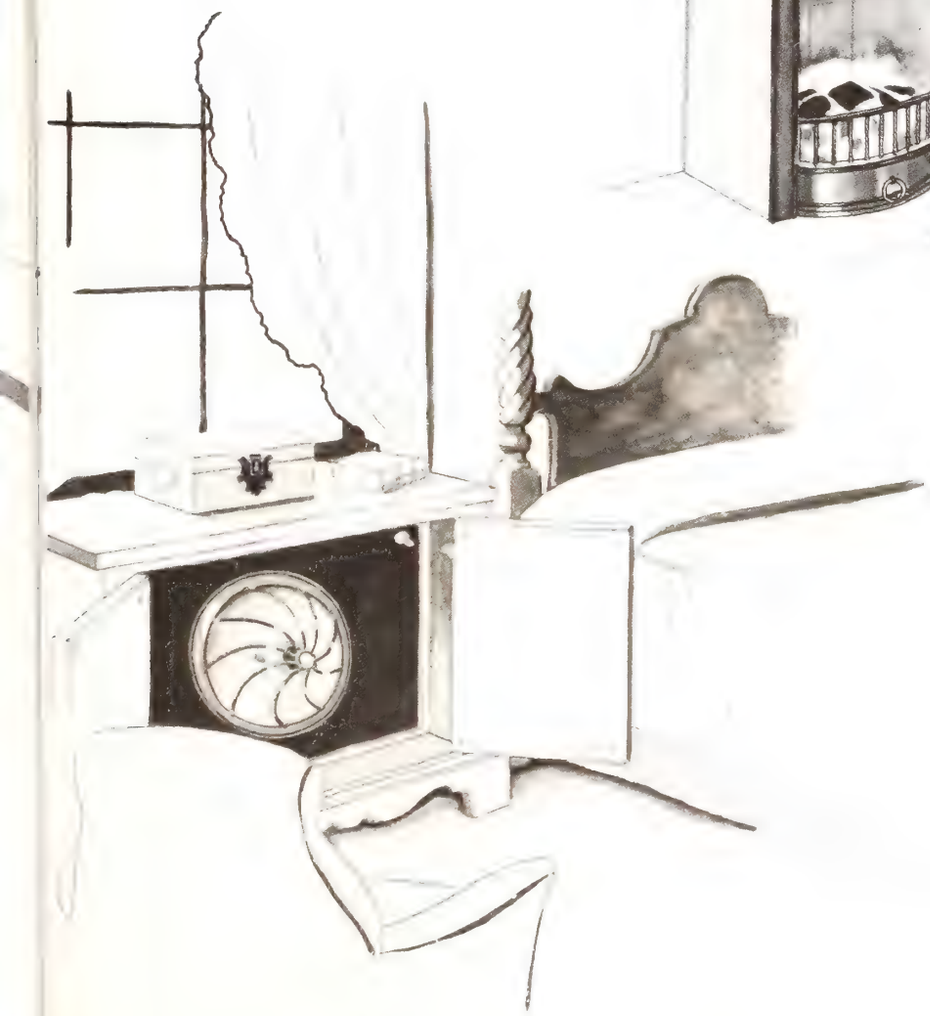
The sketch above shows a built-in bookcase that has a low horizontal section into which a modern type of electric heater has been introduced. Unit from Ferranti, Inc. A modern decorative note is found in the curved open-end shelves, convenient for holding knick-knacks, which edge the section



ABOVE is a simple portable fireplace that is fitted with sections of mirrored glass and framed at the corners in natural bamboo, suggesting both Modern and 18th Century English decoration. A powerful type of electric heater has been built into the opening. The electric heater is from Ferranti, Inc.



ANOTHER portable type fireplace for those to whom October first is usually a wintry day is sketched above—an interesting arrangement that requires no special installation and is easily transported. One section of a practical bookcase is fitted out with an electric fire on a simply designed grate. Behind the hood is a heating unit. Fireplace unit, Edwin Jackson; fire, H. A. Bame



THE small chest at left was designed for auxiliary heating in a country house bedroom, but could also be used wherever extra warmth may be needed in a hurry. It contains an electric heater set into a black slate slab. In addition to a manual switch this heater is also equipped with an automatic control which cuts the current when the door is shut. These designs from Harry Richardson

On parade—annuals and perennials of 1935

By Helen Van Pelt Wilson

CENTURIES ago the lament arose, "There is no new thing under the sun" but that was before plant hybridizers began tampering with the multitude of original species growing peacefully wild in the Garden of Eden. Today enthusiastic gardeners are more likely to complain that there are entirely too many new things under the sun. They feel the need of respite rather than novelty as they ineffectually try each spring not to yield too completely to the alluring new brands offered by growers of annuals, perennials, bulbs and shrubs.

Although through years of intimate association certain varieties of Petunia, Phlox or Dahlia may have proved themselves worthy of a place in their gardens, they know how stimulating and exciting is the packet of untried seed, the basket of unproven perennials or the Rose whose fame has spread from the grower's glowing description or his decisive patented rights. These novelties, planted in spring, invariably add a glamorous expectancy to the ensuing months of growth. Some, of course, prove a disappointment, but others are such an improvement over previously known varieties that they take their places as permanent denizens in the finest borders. So it was with the Nasturtium Golden Gleam when it appeared, and, undoubtedly, among the offerings of 1935 there will arise counterparts in popularity. Which these will be, it is too soon to tell, so every gardener with an adventurous spirit buys his own tickets, placing his bets on the favorites his fancy dictates.

For his consideration House & Garden this month offers a long list of possibilities in a sweeping survey of annuals and perennials which has covered the far corners of the world with its watchfulness and is here presented in reportorial form. (In the February issue new bulbs, roses, shrubs and vines will be reviewed.) Yet the enterprising gardener need not be entirely without a "dope sheet", for the recommendations of the All-American Selection Committee are before him as a guide to those plants which, in the Committee's opinion, are outstanding. This group, having tested many trial entries from growers here and abroad under the varying conditions of different sections of the United States gives awards to the Rust-Proof Antirrhinum, University of California Mixture; Klondyke Cosmos, Orange Flare; Nasturtiums, Scarlet Gleam and Glorious Gleam Hybrids; Marigold, Yellow Supreme; Calendula Orange Shaggy; Zinnia Fantasy; Petunia, Martha Washington and Phlox, Gigantea Art Shades, and special mention to some others. Of course, not all new introductions were tested by this Committee.

Since in the past this group, appointed by the commercial group known as the American Seed Trade Association, has picked out such winners as Nasturtium Golden Gleam, Marigold Guinea Gold, Calendula Chrysantha Sunshine and the Annual Canterbury Bells, their awards this year again merit attention as they appear in the descriptive lists which follow. Here novelties are considered to be plants which have not previously been available to the American gardening public, although some of them may have been grown abroad or known for a time here to horticulturists.

The very length of the following lists precludes any but the briefest description of each item. Only the highlights are set



CHRYSANTHEMUM OPAL



KLONDYKE ORANGE FLARE



ASTER GOLDEN SHEAF

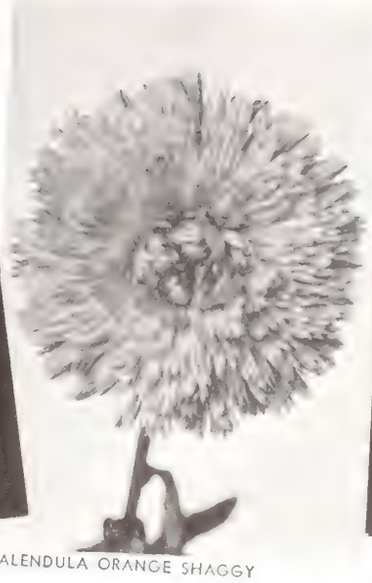


DWARF SWEET WILLIA

HERE ARE [illegible] a few of the new annuals and perennials (and one important Rose) which 1935 brings to the gardeners of America. Many more are described in the text—so many that it would be possible to stock an entire garden with plants not previously available to the public. In the February issue we will review more novelties



ZINNIA SUN-STRIPED PRIMROSE



CALENDULA ORANGE SHAGGY



SPOON CHRYSANTHEMUM



ROSE NIGRETTE

down, but House & Garden's Reader Service Bureau stands ready to furnish details to those who will write and tell us what points they would like cleared up. The first credit name is the introducer; the second, the retailer. And now for the annuals:

ANTIRRHINUM, Rust-Proof, University of California Mixture. Certificate of Honor. Snapdragons of fair color blend and varying heights, 75 percent rust-resistant. Produced by California seed growers working with the University. Max Schling Seedsmen.

ASTER, Crego Egyptian Rose. Full-petaled double Cinnabar rose flowers high-lighted with a copper sheen, 2-2½′ high. Bodger. Max Schling Seedsmen.

ASTER, Wilt Resistant Aurora Golden Sheaf. Deepest yellow yet offered as only one wilt-resistant, crested center with a fine depth of petal. Bodger. Peter Henderson & Co.

CALENDULA, Orange Shaggy. Gold Medal. A graceful frilled orange flower shaded lighter toward center. 18″ high. Raised by Hugh W. Chaffin; introduced by Waller-Franklin. W. Atlee Burpee.

CALENDULA, Moonlight. Soft cream color; form similar to the Chrysantha types. Vaughan's Seed Store.

CARNATIONS, Perpetual Malmaison (*Continued on page 65*)



HUNNEMANNIA SUNLITE

PETUNIA PARV.





DWARF ASTER



VENIDIUM HYBRIDS



VIOLA YORK GEM





GEORGE H. DAVIS STUDIO

An Iris-studded pool set on a grassy floor in a Maine garden

In Bangor, Maine, the garden at the residence of Clarence Stetson presents one of the simplest solutions of a design for a small property in town. It consists of a panel of turf broken in the middle by a pool and surrounded by a gravel walk, backed by flower-carpeted retaining wall

At the corners of the pool stand Japanese Iris used for accents. When in flower they afford a dot of color, and when out of bloom have graceful foliage. For such purposes one might also use Siberian Iris or our own native Iris Pseudacorus in white or yellow. All these appreciate the proximity of water



FOUR GOOD HOUSES

In addition to houses that have been built, from time to time we show in House & Garden some that we think should be built. Architects occasionally come to us with ideas for houses, and occasionally we go to architects with ideas for houses. In due course of time these ideas germinate and become residences in sketch form in our pages; later on they very often arrive in wood and brick on somebody's building plot.

The story of the four houses shown on the following pages parallels the above to the point of receiving plans and specifications from the architects selected. This time we determined to actually build for ourselves on four little plots, and then take photographs. So we called in a model-maker, and presently the job was done.

Something seemed to be lacking, however, and we finally realized what it was. We had had no contractor—and who could build a house without a contractor? For good measure we sent prints and specifications to ten contractors over the country and put ourselves in the position of knowing how much it would cost to build each house in New York, Minneapolis, Los Angeles and at a lot of the way stations.

The first house of the four, designed by Julius Gregory, is based on the Cotswold style of England. As with most of Mr. Gregory's work, however, a distinct modern influence is noticeable, especially in decorative detail. This residence presents a very conservative face to the world, reserving its principal outlook for the rear, where a broad, flagged terrace stretches across the entire house proper.

Next in order comes James W. O'Connor's Regency design, a one-story formal structure with a central unit containing the living room, and overlapping end wings, one of which contains two bedrooms and a bath, and the other provides dining room and kitchen. At the service side another small wing takes care of the garage and a maid's room and bath.

Boyd Hill of Chicago has left tradition entirely behind and contributed a strictly modern house to this portfolio. He has assumed a house built on a rather high bank and has brought out an extremely interesting solution to this problem. Like the O'Connor house, Mr. Hill's has a balanced plan, with a central living room and the other first floor rooms in dependent wings. Two master bedrooms are on the second floor, opening to terraces made by the roofs of the wings. The garage is in the basement, with its drive hollowed out of the bank.

The fourth house of this portfolio is a Georgian adaptation from the drawing board of Frank J. Forster. He has built a rectangular house of whitewashed brick and paid great attention to how house and grounds come together. On the street face, a formally treated one-story loggia continues the house wall to the right; inside this is the principal entrance. Behind the loggia, a paved garden court is the summer living room.

During the first week of January all four models will be on display at Lord & Taylor's in New York. This store will retain the Georgian house, while the Cotswold house goes on view at Bullock's in Los Angeles, the Modern house at Neiman-Marcus in Dallas and the Regency at Marshall Field, Chicago. These houses will later be shown in other key cities.

Color schemes for the interiors of these four model houses will be presented in our next issue. In the March number detailed plans for the gardens will appear.

For cost estimates which have been of great assistance to us in preparing this portfolio we wish to credit the following building contractors: Raymond D. Ritchie, New York City; A. & E. Anderson, Inc., White Plains, N. Y.; Wm. P. Lipscomb Co., Inc., Washington, D. C.; Alger & Knowlton Co., Cleveland, Ohio; Field-Martin Company, Minneapolis, Minn.; Dickie Construction Company, St. Louis, Mo.; Drake, Wyman & Voss, Inc., Portland, Ore.; J. S. Cornell & Son, Inc., Philadelphia, Pa.; Eric Barclay, Los Angeles, Calif. Edwin P. Howes constructed the models.



P. A. NYHOLM

Stone and stucco for an English house

COTSWOLD WITH VARIATIONS

BARLOW-WARD PUBLIC LIBRARY

In designing this house, its architect, Julius Gregory, kept the needs and desires of a moderate size, conservative type of family in mind. It would be built on a fairly deep plot with at least a hundred foot frontage. Walls are stucco, except for the living room wing which is stone. The roof is covered with red cedar shingles. A one-car garage is located in a wing.

The opposite page gives the entrance face of the house and gives a good general idea of appropriate landscaping. The small picture at right shows the garage wing. Below are two views of the rear terrace, which is directly accessible from living and dining rooms.

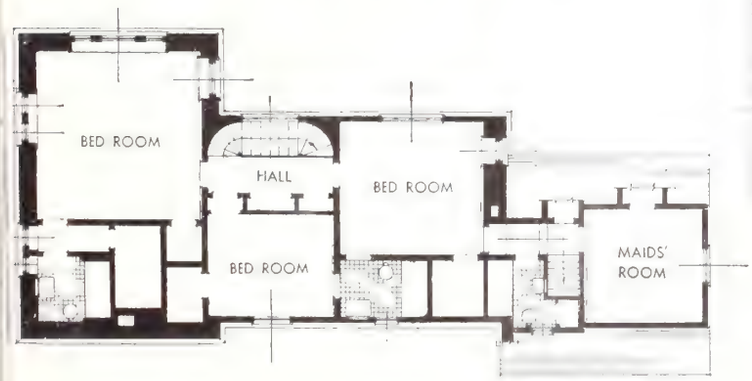
The principal entrance to the house, alongside the stone wing, leads to a stair hall located between living and dining rooms. Both these rooms look to the rear, while kitchen and pantry are on the front or road face. Above are three master bedrooms and two baths. A maid's room and bath are located over the garage.

Averaging estimates of the cost of building this house obtained from contractors in ten different sections of the country, we arrive at an approximate cost figure of $16,182.



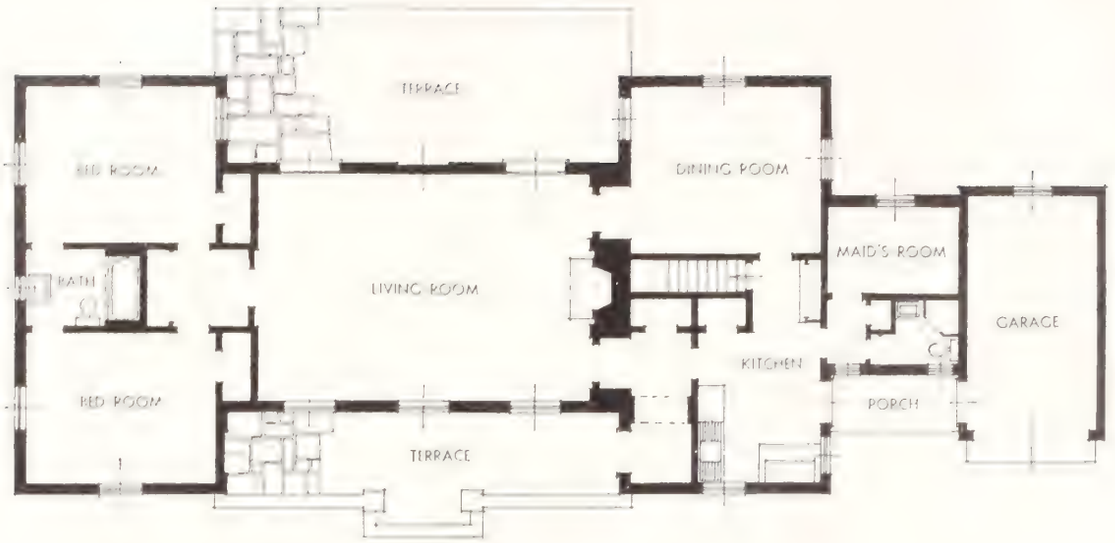








REGENCY UP-TO-DATE





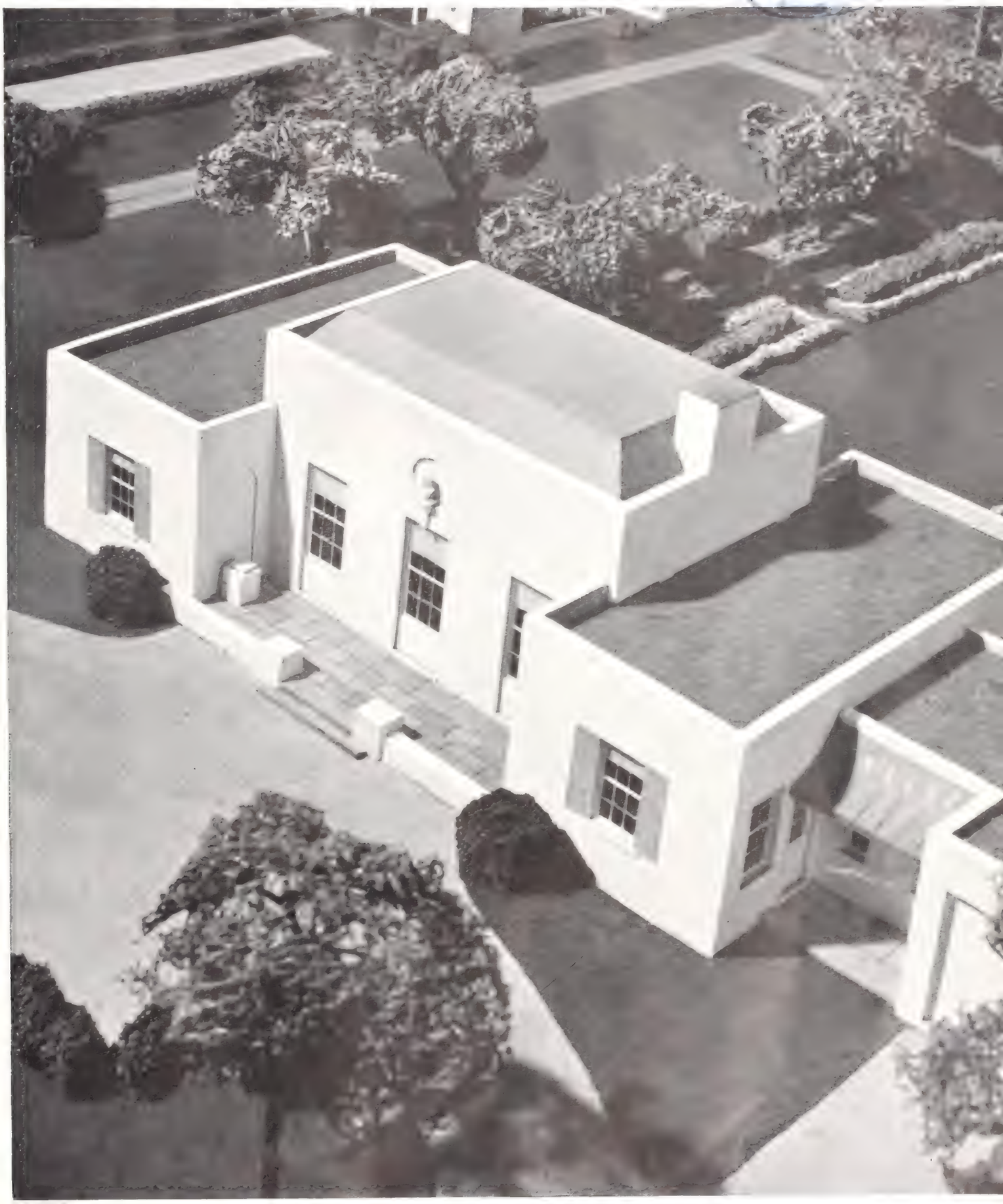


THAT the Regency style is well adapted to contemporary living is shown by this house, the work of James W. O'Connor. It is designed in an "H" formation, with a central living room as the cross-bar—the bedroom wing and the dining and service wing the verticals. A subordinate wing off the service houses garage and maid's room.

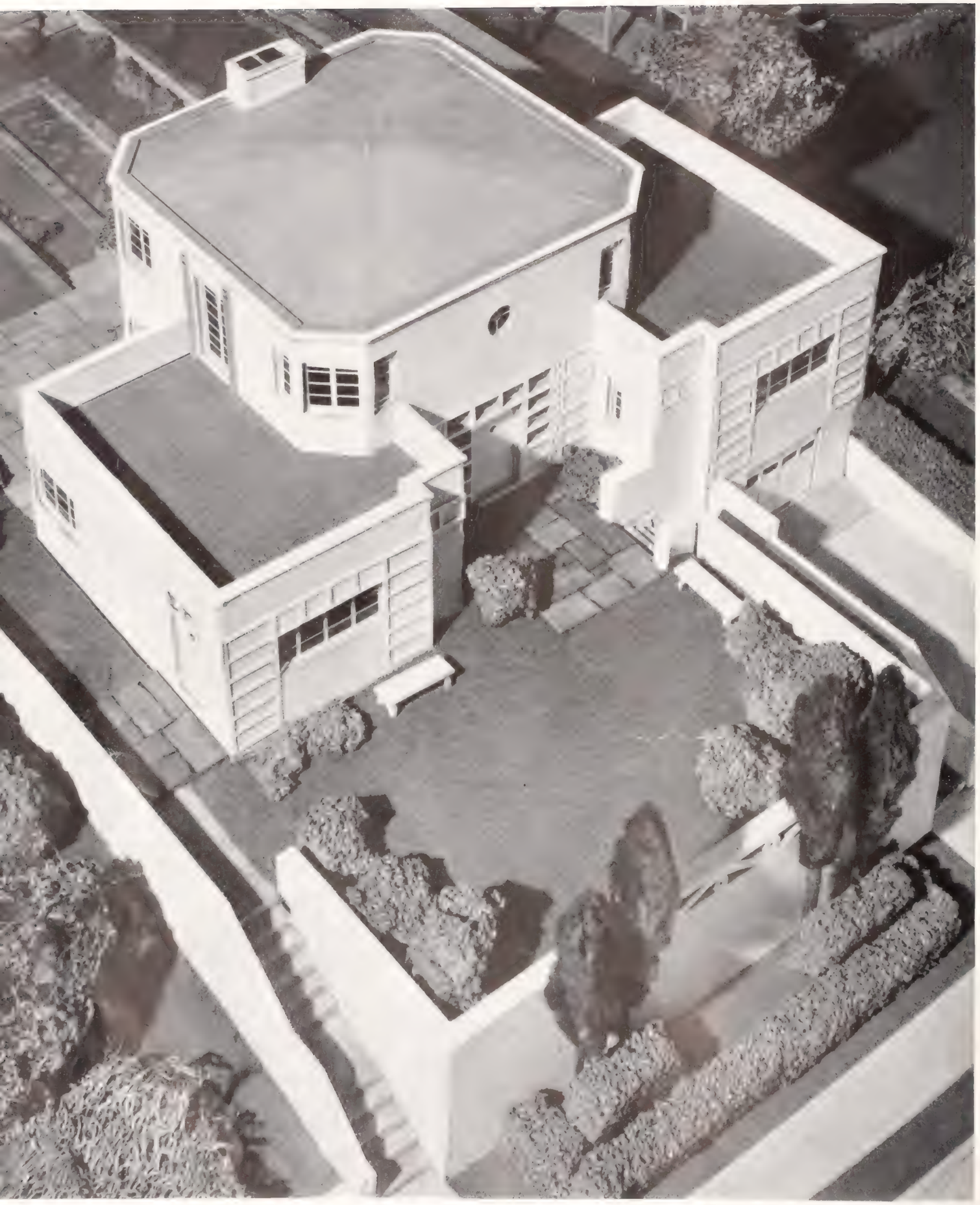
The entrance door is located at the right-hand end of the front terrace. This opens on a tiny vestibule which leads to the passage between living room and kitchen. The service entry is at the opposite side of the same wing, opening directly into the kitchen.

On the opposite page is a bird's-eye view of the house and grounds as seen from the front. Below is another view of the entrance facade. To the left are the gardens, as laid out by Webel and Innocenti, landscape architects.

An average of cost estimates on this house from ten sections of the country brings an approximate figure of $14,938.



A small formal house of compact plan



A. NYHOLM

A practical home in the contemporary mode

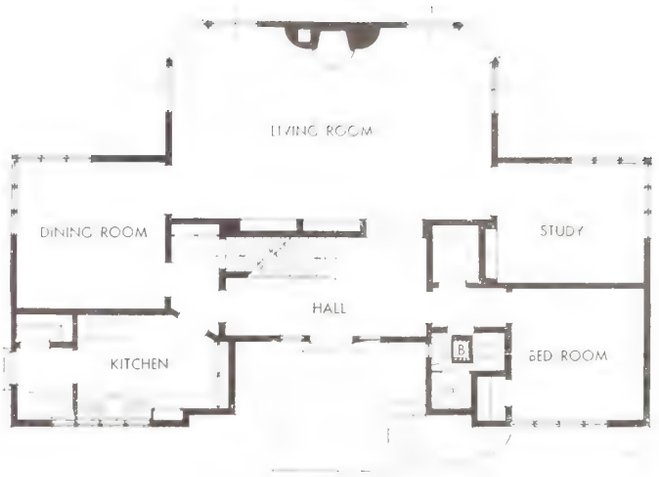
MID-WEST MODERN

THERE are almost as many versions of modernism as there are modern architects. Boyd Hill of Chicago brings to this small house an interesting modernism that is not highly radical. That the house is designed set on a high bank that rises abruptly above a road has contributed much to the possibility of gaining picturesque character.

The central entrance door opens to a long stair hall. To left are dining room and kitchen. At right, a bedroom and a bath are to the front, and a study is at the rear. Directly ahead is the living room with three exposures. Two bedrooms and a bath are on the turret-like third floor.

Two flights of stairs ascend the bank to reach the house—one at the left for service, and the principal stair at the right, alongside the garage drive. The garage has been excavated from the bank and is a basement room.

Averaging contractors' estimates of the cost of building this house, as shown in ten different sections of the country, we arrive at an approximate cost figure of $12,364.

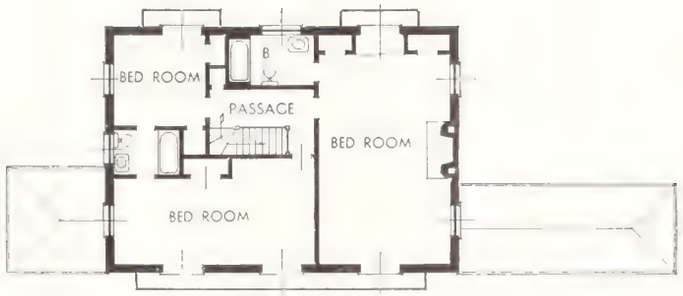








MODIFIED GEORGIAN



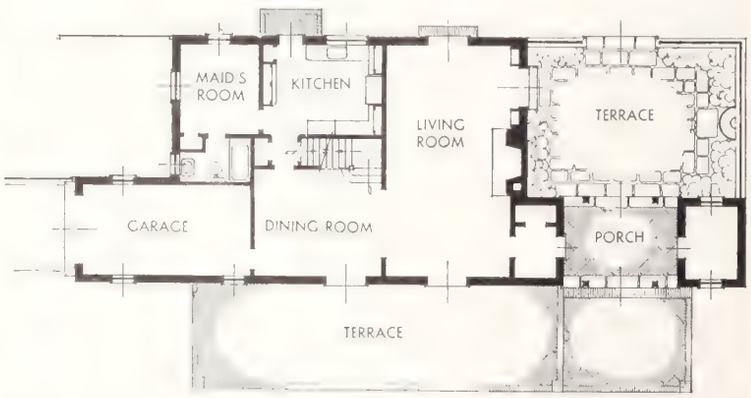
ANOTHER house based on English precedent is this one in the Georgian spirit by Frank J. Forster. Its walls are of whitewashed brick and it is roofed with cedar shingles stained white. Iron balconies on both front and rear provide interesting contrast.

The house is entered by way of the loggia terrace at the right. A small entry gives to the house-depth living room. Dining room, kitchen and a maid's room and bath take up the remainder of the first floor space. Stairs to the second floor rise from the dining room, just inside the door from the living room.

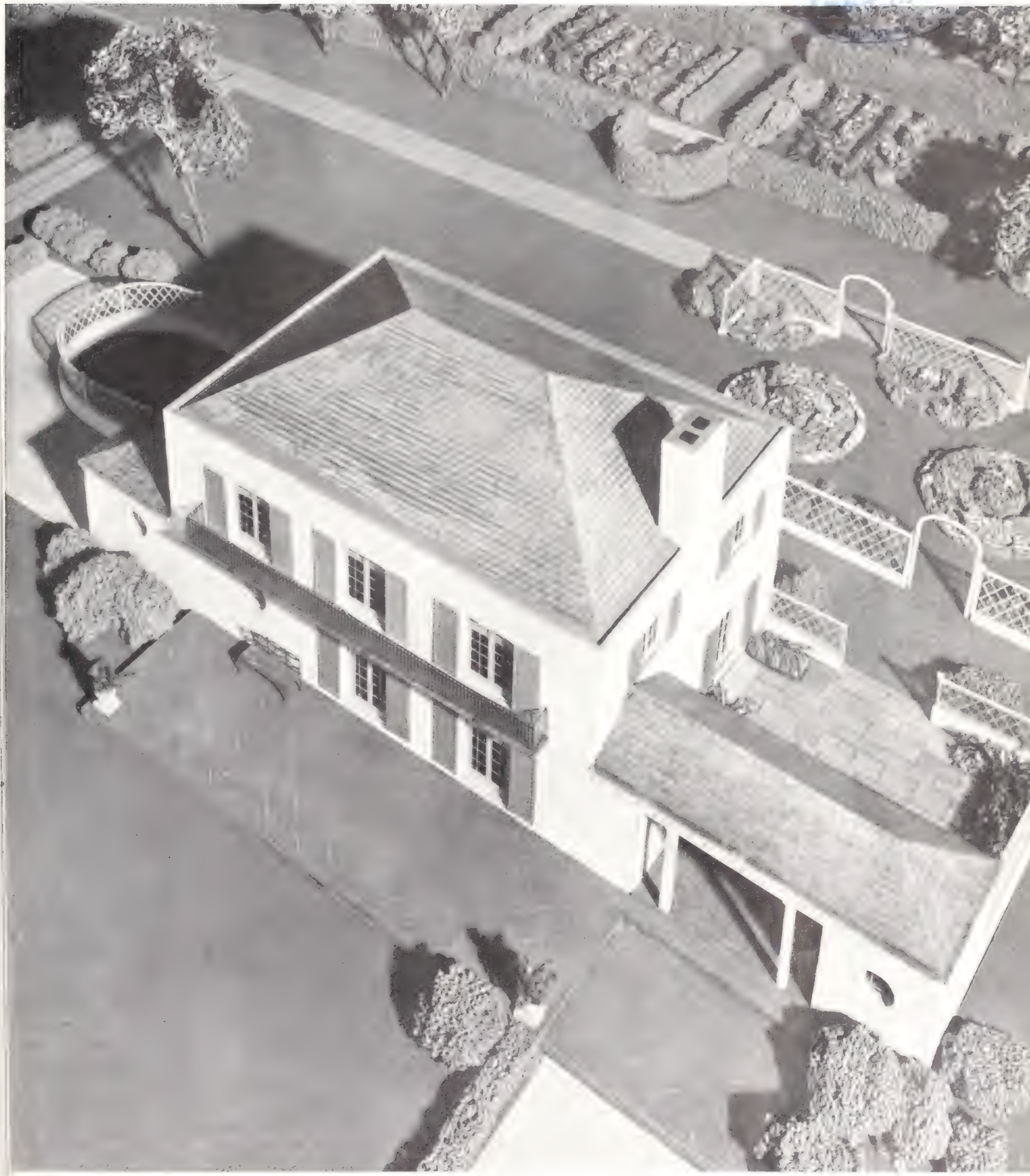
On the second floor are two large bedrooms, a small one and two baths. The largest bedroom has a fireplace and has been awarded exclusive use of a bath.

An average of estimated costs of building this house ascertained from contractors in ten different sections of the country brings us an approximate cost of $15,369.









An oblong house designed for a wide plot

Fine fabrics deserve intelligent care

By Elizabeth Hallam Bohn

New designs, new textures, elusive treatments, well-blended or striking colors in fabrics attract the eye in the home furnishings departments of our stores and shops. However, to the purchaser, the subject of textile maintenance or care is quite as important as that of fabric, design and color. To achieve a perfect ensemble in decorative materials is one problem, but to keep them looking at their best is another. In line with the great progress that has been made in developing satisfactory cloths are the very modern fresheners suitable for use in the home, and the up-to-date commercial cleansing plants equipped with every conceivable device to rejuvenate draperies and upholstered furniture. Luckily, almost any of our modern fabrics can be dry-cleaned safely. However, they should not be allowed to become oversoiled for if dirt becomes deeply imbedded, home cleaning is made extremely difficult.

Carbon tetrachloride, which may be purchased at any drug store, is the most satisfactory cleansing agent for the removal of stains by the amateur. The only caution we suggest for the user is to beware of inhaling the fumes when it is used in large amounts. If spots can be removed instantly as they appear, and an occasional surface bath be given upholstered furniture so that the dirt will not have a chance to become deeply imbedded, this non-inflammable cleanser will restore the original luster to the fabric. To use it satisfactorily, first remove the top dust with the vacuum tool designed for this purpose, or brush with a soft or stiff upholstery brush, depending upon the texture of the fabric. Cover with a cloth or heavy paper the section of the furniture that does not require cleaning, then pour a small amount of carbon tetrachloride in a shallow dish, brush in straight lines with even strokes over the soiled parts, and wipe off quickly with a non-linting cloth. If the first cleaning is not efficacious, repeat a second time.

Owing to the combination of different yarns used in much upholstery (cotton, linen, silk, rayon, Celanese, wool), unless one is sure of color-fastness and washability, cleaning with soap and water should not be attempted. When using this method, however, apply a solution of mild white soap dissolved in boiling water cooled to lukewarm with a soft brush. The strokes of the brush must be put on the upholstery in even lines, and the soapy mixture wiped off quickly with a cloth or pressed off with a dull knife or paper cutter. Clean cloths wrung out of warm water can be used to rinse off the soapy solution. As little water as possible should be allowed to sink into the cloth. Here, also, a second application may be necessary.

The value of purchasing fast-color fabrics is vitally important when this type of cleaning is used. Certain manufacturers, such as the Celanese Corporation, Orinoka Mills, and the Viscose Company make a point of the color-fastness of their fabrics. The use of an electric fan or special attachments of the vacuum cleaner will greatly aid the drying process. When the material is dry, if the nap or pile is flat, use a stiff brush.

The safest and most time-saving plan is to have both upholstered furniture and draperies cleansed by a commercial company with equipment specially designed to care for even the largest pieces of upholstery. Some of these dry-cleaning establishments are also equipped to moth-proof overstuffed furniture.

Slip covers are one of the solutions to the difficult task involved in the care of fine upholstered furniture. Although many of the fabrics recommended for them are lavable, too often the covers shrink in washing. In this connection, if one is having washable drapery materials made up for slip covers, it is advisable to select cottons and linens that have been processed to eliminate shrinkage in laundering or dry cleaning. For other fabrics, allowance should be made for shrinkage.

Snaps or fasteners should be rust-resistant or they must be removed before laundering. Glazed chintz, as a rule, cannot be washed without destroying the finish. Some dry-cleaning establishments make a specialty of re-glazing.

Cotton seems to dominate the drapery field this year. Smooth sateen finishes, rough, nubby weaves, woven seersuckers, permanent-finished organdy, combinations of cotton with Celanese or Viscose, serve as a veritable treasure chest from which to draw fascinating and distinctly new summer draperies. The cleansing of draperies depends also upon the basic fabrics used. If color-fast and of cotton or linen, they may, of course, be washed. If made up of a combination of yarns that shrink or are affected by soap, they should be dry-cleaned. Too much emphasis, however, cannot be placed on selecting colorfast materials.

A very easy method of removing dust from curtains is the periodical use of vacuum tools designed for this purpose. If they have become very dusty, remove them from the windows, place on a sheet on the floor and then use the vacuum on both sides.

Lace and net curtains have gained much favor of late. Texture interest actually woven into the fabric is the newest note. The sheer, soft, iridescent glass curtains head the list in window fashions, and while some types highlight pastel tones, others are developed in white and natural shades. The fabrics included for glass curtains are plain, striped, dotted or figured net, sunfast gauze and theatrical gauze, ninon (silk, rayon or Celanese), voile, marquisette, silk gauze, dotted Swiss, organdy, flaxon, dimity, etc.

Most of the fabrics used for glass curtains are sufficiently sheer to afford a vista. Other types hung without side draperies are made of heavier, translucent materials. There is also a fashion today for windows with curtains having a simple, tailored air. Especially effective for this vogue are the heavy, open-mesh, sturdily-woven varieties which fall into precise, straight-line folds and last for years. One manufacturer has developed a heavy, multi-cord net with the graceful, irregular charm of hand-craftsmanship. This heavy construction withstands countless washings which have no effect on its sheerness, beauty and transparency. These curtains are inexpensive, due to their long life, and are admirable to use as the background for period furnishings.

A great many of the curtain manufacturers today preshrink their curtains. This simplifies not only their laundering but their wearing possibilities. One firm in tune with the trend for simplicity and ease in housekeeping manufactures a special line of country house curtains with the tops headed ready to hang, and the lengths adjustable at the bottom. Many windows are too low for the correct use of the valance portion of a curtain. However, since these curtains come with attractive designs at the top, and length adjustment can be satisfactorily and simply made at the bottom, they are admirable to use. In addition, the same organization has produced a novel drawback arrangement for windows with a particularly lovely vista. This is representative of the progress made throughout the curtain industry, simplifying hanging and laundering curtains.

In the cleansing of curtains, it should be kept in mind that soiled fabrics deteriorate much more rapidly than clean ones. Curtains may be laundered by hand or in a washing machine (*Continued on page* 62)



TROWBRIDGE

A little portfolio of good interiors

THE dining room in the home of Samuel A. Marx, architect, at Glencoe, Illinois, is distinguished both for its background and its furnishings. Walls are in egg-shell white enamel. Hangings are a glazed chintz in acid green and deep brown over green striped window shades. The same colors are in the Aubusson rug. Italian Empire chairs in Walnut burl with green leather seats accompany a Biedermeier table and sideboard

ANOTHER dining room designed by Mr. Marx is in the apartment of David B. Stern. Again the walls are white, but here they are glazed bright lemon chrome and the ceiling is silver leaf. Doorways and cornices are in white and the hangings oyster gray. Empire chairs are covered with pink pigskin. A yellow Samarkand rug is under the table. The room is distinguished by perfection of architectural detail



Fine architectural detail

in two homes near Chicago





THREE other examples of Mr. Samuel A. Marx's superb designing are found on these facing pages. The two on this page are from the apartment of David B. Stern and display some interesting combinations of materials. Thus the living room fireplace is faced with Belgian black marble and the ornaments are pewter. This is set against walls first painted white and then glazed with Indian red

ANOTHER detail in the Sterns' living room is the door. It is given prominence by the surrounding molding, which makes a suitable frame for doors in shiny black lacquer studded with pewter stars. This use of pewter instead of the more usual gilt bronze is a commendable departure. Moreover, the room is not cluttered up with miscellaneous patterns that would detract attention from architectural detail

THE hall in Mr. Marx' own house at Glencoe is equally distinguished by its detail. In the immediate foreground of the picture opposite is the decorative entrance from the living room. Beyond is a hall door that interprets the simplicity of classical lines in the modern manner. It is a true example of Classic Modernism. The walls are white, the hangings bright yellow. The rug is an old Rabot



TROWBRIDGE

Classical simplicity cloaked in modern dress

Bright decorating ideas from recent exhibitions



HOUSE & GARDEN ran its editorial legs off covering the recent decorating exhibitions. Outstanding were the Fine Arts Exposition, the comprehensive display of modern industrial design at the Metropolitan Museum of Art, and the best of table arrangements

ELSIE DE WOLFE designed this glittering modern dining room inspired by 18th Century Venice. Gray walls broken by mirrored niches, silver cloth curtains, white, gray and aubergine floor, crystal and mirror mantel. The gray lacquer table is inlaid with mirror strips

BELOW, 18th Century English sitting room exhibited by Symons, Inc. The fine Georgian pieces and old French panels are beautifully displayed in a pale-toned modern setting by Sarah Hunter Kelly which proves a perfect background for antique furniture

PANELS by Bernard Boutet de Monvel flank a mirror in the modern music room at left. White walls, ebonized floor with brass inlay, painted Venetian furniture covered in white and emerald green silks. McMillen, decorators. From the Fine Arts Exposition













W. HORTEN

ABOVE. Table set for a [illegible] theatre stock sponsored by Dept. Store and Main at Hall. Red linen cloth, chrysanthemums and crystal appointments. Right. Breakfast sponsored by Joseph B. Thomas. White cloth, green cords, brown and cream pottery: Macy's

WALTER D. TEAGUE designed the circular dining alcove above, with white walls, narrow horizontal window screened with crystal rods, and white chairs covered in emerald leather. Glass table. White plates, circular gold monograms, circular crystal and linen mats

UPPER RIGHT. Dramatic setting by Donald Deskey. Glasses, half frosted, half crystal have decorative dot design. Glass and chromium centerpiece. This and [illegible] table were in the recent Contemporary American Industrial Art show at the Metropolitan Museum

NYHOLM



James River Colonial — historic American style

By Henry H. Saylor

In the first article of this series we uncovered some doubts as to present trends in homebuilding. In the first place, we doubted that many of us, in the quest for a home, would be satisfied with the machine-for-living sort of thing. We doubted that stark cubicles, whether of steel or concrete or synthetic boards or glass, could satisfy our yearnings for that complicated background to personality that we label with the word "home". We doubted that we could be content to live in a form of shelter that did not possess real roots, striking deeply into the soil from which we spring. We doubted that architecture, like language, had much to recommend it if it had been created overnight from new forms.

Although we were quite sure of these premises, we were just as sure that we had no wish to become mere antiquarians. We most assuredly did not want to turn back the clock and reproduce some beautiful and romantic house of a past era, saddling ourselves with its limitations, submitting ourselves to the lack of all that science and invention have given us since that day. The brick oven, tucked in beside a big smoke-blackened fireplace, may appeal to our sense of the picturesque, but when it comes to the preparation of our own meals we insist upon the modern range, with cali-





ted heat control. In a word, we reasoned it we had no desire to go primitive in s serious business of home building—y more than we wished to swing all the y over with the pendulum and go nkly modern.

We flattered ourselves that we really ld achieve the traditionally difficult task having our cake and eating it too. And s was to be attempted by making several cursions back to certain high peaks of hievement in our architectural history, sorbing the spirit of what we would find re, and, with that knowledge and appretion as a point of departure, create a use that would hold fast to that which s good and at the same time incorporate the benefits that science and man's inuity have bestowed upon us in the invening years.

Our first excursion was to the peak atned by the Dutch colonists in New Jersey d New York. This second pilgrimage is the peak established in Maryland and ginia during the 18th Century by Cavaliers and their descendents, the althy planters of the South.

Thomas Nelson Page has given us ne vivid pictures of the life that flowed and down the tidal rivers—the James, York, the Rappahannock, the Patuxent, l others. Though his writings for the st part deal with the years nearer the vil War, the life and customs had undere no radical change.

It was a glamorous life. A fertile land l slave labor produced the tobacco, the eat and the corn that were sent to gland and Holland in exchange for the uries that a young country could not duce—rich fabrics in damask, fine brocelle and velvet, English needlework, t-glazed and (*Continued on page* 58)

THAT the practicability of the James River style for today might not be overlooked, we decided to illustrate Mr. Saylor's article with architect's drawings of a new house done in the old tradition. W. Duncan Lee was the architect



American Alliums and several others



By Louise Beebe Wilder

Onions in the garden, like Onions at table, are an acquired taste. When, many years ago, the Allegheny Onion, *A. cernuum*, came to my garden through a friend, I thought it pretty enough for a permanent place, but that it was one of a vast race that would well repay investigation, I had no idea. After that, now and again, an Onion would make its appearance out of the blue, so to speak, for I never in those days ordered one; but occasionally a dealer or collector would include one among other plants sent, and, while some of them proved worthless from a decorative point of view, I gradually began to realize that there was a certain "something" about them that engaged the interest and made one want to know more about them. The result was the creating of an Onion fan, and catalogs and lists are ransacked for new kinds, and those that are not to be bought ready grown in this country are patiently raised from seed.

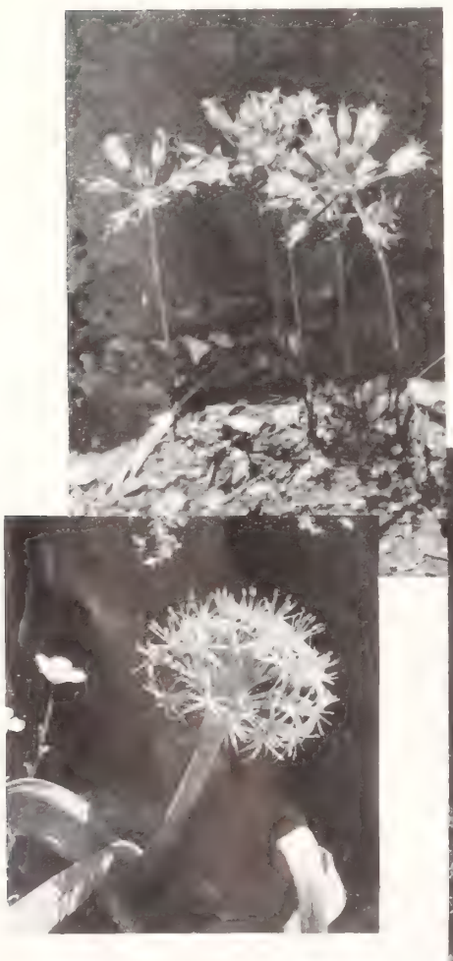
Alliums are plants of the Lily order, but far more accommodating than was ever any true Lily. They may be dug up and moved about at any season without taking umbrage, they will thrive in any soil in sun or shade (though it is always safe to plant an Onion in the sun), and if the different kinds are studied and carefully chosen they will decorate the garden from late April until well into September. There are Alliums for all situations—borders, wild gardens, rock gardens—and one need not utter a single prayer or spend a sleepless night over any of them. Moreover they are inexpensive. No one has thought to put an excessive price on their lowly heads. An Allium at a dollar a bulb was never heard of. The most depressed wallet holds the price of many, or they may be raised from seed which costs next to nothing and germinates eagerly. However, the fine grasslike seedlings take patient handling, though they take hold readily enough when once suitably settled.

But no Rose without its thorn, and Onions do not escape the common lot. The thorn of the poor Onion is its odor which many frail persons cannot abide. But your sensibilities will not be pricked unless you provoke the plant by breaking or brushing the stem. Look at your Onions and enjoy them but "leave them be". Some go so far as to try to ingratiate themselves in our good graces by emitting a gentle Violet scent from their flowers, though the old devil may be very much alive in the stems and leaves. They have another drawback, and this must be dealt with in no uncertain way. Many of them seed themselves with no regard for anything but the perpetuation of the Onion tribe, and if left to themselves will accomplish wonders in that direction to the destruction of much else in the garden. Not all of them do this, but it is well not to be too trusting, and to snap off their heads ruthlessly as soon as the flowers fade.

Alliums grow from bulbs; the leaves are sometimes like those of the taller Scillas, occasionally round and hollow, again as wide as those of a Tulip, sometimes gray and again green. The blossoms are borne in umbels, some drooping as in *A. beesianum*, again flowers and umbel will stand erect. In height they range from an inch or two to several feet

In my garden are a great number of Alliums, some known for what they are, many of them unidentified. Little has been written about this humble race, no one has sorted them out, identified them accurately and given us a monograph, and so without a reliable Onion Who's Who one must make the best of the names used in catalogs, matching them up as well as may be with the meager information given in garden dictionaries, botanies and the like.

Particularly interesting to me this year have been the (*Continued on page* 63)





Alliums, it might be said, are Onions that have gone aristocratic. Some of them are decidedly interesting flowers, as witness these examples: Top of page, *A. coeruleum*, bright blue; top of group, *A. serratum*, a pink; below it, *A. platycaule*, silvery pink; next, *A. cuspidatum*, from Idaho, pink blooms

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V. PILLSBURY

BEFORE REMODELING



M. OTTSCHO

—AND AFTER

From maltreated farmhouse to comfortable modern home

DURING the last 75 years this pre-Revolutionary farmhouse at Stamford, Conn., suffered many indignities, among them the introduction of a carpenter's porch and ugly windows. When taken over by its present owner it appeared as shown at the top of the page, with lines still good but otherwise the fine Colonial character quite destroyed

ABOVE is the same house as it is today, with its architectural distinction restored. The grounds have been pleasantly developed and the general atmosphere made livable and homelike. This is a view from the east, showing the breakfast porch in the foreground; behind is the dining room. Service rooms are to right. William F. Dominick, architect

A pre-Revolutionary dwelling restored to its early character





FROM NORTH, BEFORE



FRONT FACE, BEFORE



FRONT FACE, AFTER

PHOTOGRAPHS above show the development of rear of the house and its surrounding grounds. In addition to extensive alterations of the original house, a wing has been brought to rear. Although the barn has been removed, part of the walls remains to support a pergola. William F. Dominick, architect.

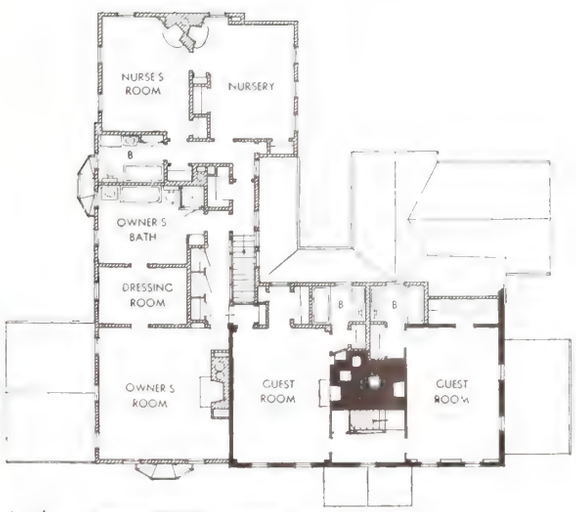
"BEFORE AND AFTER" views shown at the left testify as to the changes that have been made on the front façade. The break in the roof line tells where the new living room wing begins. Set on a slightly lower level than the old house, this wing allows for greater ceiling height in the living room.

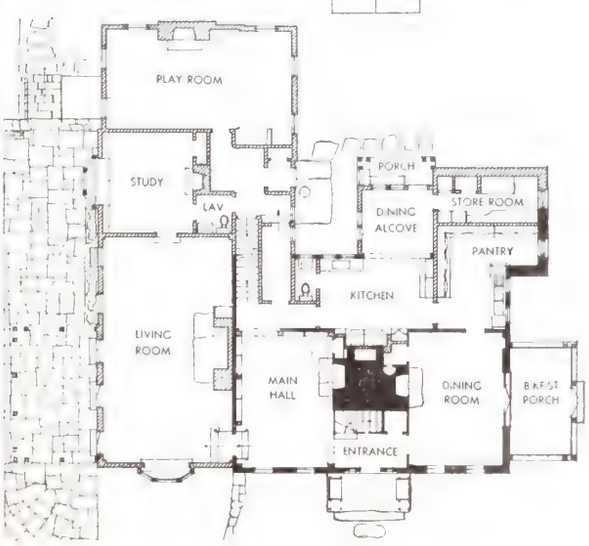
ON the opposite page are the complete first and second floor plans. This residence has been planned to provide adequate space for comfortable living by a family made up of two adults and two children, with generous provision made for guests. The servants' rooms are in another building on the estate.

VARIOUS interiors are shown on the opposite page. In the present dining room, the living room in the old house board walls of butternut were found under the lath and plaster. Stairs from the hall now rise as they did during the early days of the house. The steeply pitched staircase was a later addition.



FROM NORTH, AFTER







HALL, LIVING ROOM BEYOND



PRESENT-DAY DINING ROOM



17TH CENTURY PARLOR



S. H. GOTTSCHO

PRESENT-DAY HALL



Will You Have a

WHAT A difference a hot drink at the right moment can make! Have you ever been pulled from the brink of fatigue and despair by a steaming cup? It's seven in the morning and oh so cold! Wouldn't it be grand if someone would come and shut the window and bring a cup of hot, hot tea with some thin bread and butter? It's eleven o'clock of a stormy day at sea and we are about to be revived with some hot bouillon. It's two-thirty and the perfect lunch has been passe-partouted à la Whistler by the perfect cup of black coffee. We've reached the low hour of four o'clock, cold and blown by snow and sleet, while shopping. The answer? A cup of hot chocolate. Five-thirty, that moment when the day can be broken or rescued by the right cup of tea. We're contentedly uncomfortable after our gourmet dinner; the right rescue for a moment such as this is the right tisane. It's midnight, just one more log on the fire and a cozy hot toddy, or a nightcap and then goodnight.

All of which goes to prove that every so often there comes a time in one's life when a hot drink is what is wanted more than anything in the world. One of the following recipes may help you over some of life's most difficult moments.

First of all there are numerous tisanes, or herbal teas, which, when taken after a meal in place of coffee, are delicious and refreshing. Some of the herbs or ingredients used may be bought in drug stores, health food shops or in the big groceries. I am giving you directions for making a few of my favorites.

MINT TEA. Heat the teapot. Use 1 teaspoon of crushed, dried leaves for each person, and add a cup of actively boiling water to each spoon of mint. Let this steep five minutes, and serve in teacups with lump of sugar.

SWISS STRAWBERRY TEA. This is made from the dried leaves of the strawberry plant. Use 1 heaping teaspoonful to each cup of boiling water. Steep five minutes and serve with honey or brown sugar.

TILLEUL, OR LINDEN TREE BLOSSOMS, AU FLEURS D'ORANGER. For this you will need both linden tree blossoms and dried orange blossoms. Put a handful of the linden blossoms and a few orange blossoms in a hot teapot and cover well with boiling water. Steep five minutes and serve with sugar. If you have difficulty in getting orange blossoms, a few drops of orange flower water may be used instead. This is not a novelty, it is a well known French drink taken in place of coffee after meals.

CAMOMILE TEA. This is made by pouring 1 pint of boiling water over 1 ounce of dried camomile flowers. Steep ten minutes, strain and serve with honey or sugar.

HAGENBUTTEN TEA. A most delicious German tea-drink made from the seeds of the wild rose. The dried berries which contain the seeds may be bought in some German pharmacies. They are sometimes sold in berry form and sometimes in seed form. The berries must be opened and all the little seeds carefully removed. For four people use about 2 tablespoons of the little seeds. Put them in an enamel pan with 5 cups of water which is just ready to boil, cover and simmer very gently half an hour. Serve with sugar in tea cups.

If you prefer coffee, here are six ways of serving it you may not know about.

TURKISH COFFEE. Boil 8 after-dinner coffee cups of water. Add to this 8 teaspoons of sugar and 12 teaspoons of pulverized Mocha coffee. Stir, put on fire and, when it boils up, take off. Do this three times. Then add a dash of cold water, and when settled serve in tiny cups.

HOT COFFEE RUM. Make 6 cups of very strong coffee. Rub 6 lumps of sugar on the rind of an orange until well saturated with the oil. Put these in a chafing-dish with 6 cloves and several pieces of broken cinnamon stick, also the rind of 1 orange, being careful to use only the orange part. Now add enough Jamaica Rum to cover the sugar and bring it to a boil. Stir until the sugar has melted, but be careful that it doesn't catch fire. Stir into this the black coffee—heat just to boiling point, then ladle into small coffee cups.

CUBAN COFFEE. Heat 3 cups of rich milk to the boiling point in a large enamel pan. Put into it ½ cup of medium-ground coffee. Simmer for five minutes, then strain through a very fine sieve. Serve with sugar and whipped cream.

Hot Drink? Written and Drawn by June Platt

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Hot Egg Coffee. For one portion, take the well-beaten yolk of 1 egg and 4 tablespoons of hot cream and a heaping teaspoon of sugar. Add a cup of hot, strong coffee. Beat the white of 1 egg. Fold it into the hot coffee. Serve at once.

Vienna Coffee. 6 cups of cold water in an electric percolator. Put 7 tablespoons of your favourite coffee, ground fine, in the top part of the pot and connect plug. Cook from eight to ten minutes. To ½ pint of cream add 1 egg-white and beat well. Put a lump of sugar in bottom of each cup and a good helping of whipped cream. Fill with hot coffee. This quantity serves six.

Mocha Chocolate. Make 1 pint of strong black coffee. Heat the same quantity of rich milk to boiling point. Pour milk and coffee from an equal height into a big pitcher. Sweeten to taste. Keep hot.

Melt 2 squares of Baker's unsweetened chocolate with 3 tablespoons of cold water in a double boiler. Heat 4 cups of rich milk and 3 tablespoons of sugar to boiling point. Add melted chocolate and 1 teaspoon of vanilla. Stir well, then pour from a great height into the coffee and milk. Beat until frothy and serve with a little unsweetened whipped cream.

Brandy Cocoa. For six people, mix 3 tablespoons of cocoa with 3 tablespoons of sugar. Dissolve to a cream with ½ cup of boiling water. Scald quart of rich milk and add a few grains of salt. Add the cocoa to this and boil up once. Remove from fire and stir in 3 tablespoons of good brandy.

Milk Punch. Heat 1 quart of rich milk to the boiling point with ½ cup of sugar. Remove from fire and add ½ cup of rum, ½ cup of cognac and 1 teaspoon of vanilla. Stir well and heat again until very hot. Put silver spoons in 6 glasses and fill with the punch. Sprinkle with grated nutmeg or cinnamon. Serve heated wine crackers.

Caudle Cup. This is a drink that our ancestors offered callers on the arrival of the new baby.

Boil 4 tablespoons of oatmeal in 2 quarts of water with several thin strips of lemon rind, a pinch of ginger and several cloves, for an hour. Strain and add to the gruel 2 wine glasses of sherry. Beat the yolks of 2 eggs well and gradually pour the hot gruel on them. Serve hot in glasses with a little grated nutmeg sprinkled on top.

Nightcap. For four people, beat the yolks of 4 eggs with 2 cups of rum and 2 teaspoons of allspice. Melt four tablespoons of sugar in four cups of boiling water and whip this into the eggs. Beat the whites stiff. Strain the hot egg mixture into tall glasses containing silver spoons. Top with the beaten whites and sprinkle a little nutmeg on top.

Posset. This is an old English drink. To make enough for three, add 2 strips of thin lemon rind to 3 cups of rich milk and heat to the boiling point. Squeeze and strain the juice of 3 lemons, add 3 tablespoons of sugar and stir until sugar melts, then add 1 tablespoon of brandy, a dash of nutmeg and 12 blanched almonds chopped fine. Add to hot milk, and beat with egg beater until frothy. Serve hot.

Wassail Bowl. Also an old English drink partaken of on Christmas Eve.

Core and roast six large apples without any sugar until they are at the point of bursting, fleecy and white.

Add ½ pound of light brown sugar to 1 pint of ale, and add to this 1 tablespoon each of ground ginger, nutmeg, and cinnamon. Heat very slowly, stirring meanwhile. Do not boil. When hot, add 1 quart of ale, ½ pint Malaga wine and a few strips of thin lemon rind. Put a hot apple in each of six mugs and fill with the warm ale.

Tom and Jerry. For six Tom and Jerry's, beat the whites of 6 eggs, then beat the yolks with 8 tablespoons of sugar. Add whites to yolks and continue to beat. Add a cup of Jamaica Rum and a cup of brandy. Add to this ½ teaspoon of cinnamon and the same amount of nutmeg. Pour into this gradually three cups of boiling water. Serve in earthenware mugs with a dash of nutmeg.

Russian Tea. For three, put 1½ teaspoons of green tea in a pan with a small stick of cinnamon, add one pint of milk and simmer over a low fire for five minutes. Strain through a fine sieve. Return to pan and sweeten to taste (*Continued on page 62*)



Inexpensive groups that suggest some pleasant interludes in winter evenings





MARTIN BRUEHL

WITH Christmas checks burning your pocket, there's no excuse to put off refurbishing the house, particularly with all the good-looking furniture about at tempting prices. Here is a start—inexpensive groups planned for comfort and amusement through the long winter evenings

READING GROUP. The Duncan Phyfe mahogany table costs about $60; Hathaway. Overstuffed chair in smart green and white striped cotton fabric. About $35. Mahogany armchair in emerald green leather. About $55; Macy's. White pottery lamp and shade. About $23; Lord & Taylor. Cochrane chevron two-tone 9 x 12 foot rug. About $90; Altman's. Horse-head book ends, terra cotta color. About $10 pair. Green and tan pottery tobacco jar used for flowers. About $2.75; Tate & Hall

CARD GROUP. The Chippendale mahogany table costs about $18. Mahogany chairs, seats in black horsehair finished with nail heads. About $18 each; Hathaway. Nest of three mahogany tables with line inlay. About $17.50. Mahogany standing lamp, priced about $29.50, has shade of white stretched taffeta costing about $9; Lord & Taylor. White porcelain cigarette box, raised ship design. About $2.50; Tate & Hall. 9 x 12 Alexander Smith broadloom rug. About $33; Sloane





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NIGHTCAP, inspired by the tempting recipes given on pages 52-53. Here a gold and black tin tray, about $15, from Ovington's, holds the fixings for mulled wine. Pressed glass mugs and saucers, leaf and grape design, about 60 cents each. Milk glass dish. About $2; Mitteldorfer Straus. Flowered chintz sofa about $75. Chair, brown strié linen, brown cushions. About $70; Macy's. Mahogany table. About $20; Hathaway. Pine mantel. About $30. Andirons about $7.75; Wm. Jackson

AND SO TO BED. Introducing Amoc, new furniture designed by artists that combines well-styled modern lines and good workmanship with moderate prices. Smart maple group—chest, single bed, night table and chair, with handles and chair seat and back of fibre. About $70. Bigelow Weavers 9 x 12 rug, inlaid stripe and block design. About $75; Bloomingdale's. Cream pottery lamp, blue design. About $7.50; Ovington's. Beige and brown candlewick spread. About $8.50; Altman's

ACTIVITIES FOR GARDENERS IN JANUARY



FIRST WEEK

Pruning Grape Vine is a winter job which, in fact, is as well be done now. Under no circumstances should it be undertaken after the end of February, lest the sap start to rise before the cut surface of the vine has closed sufficiently to prevent "bleeding." The principle of what to cut away are not hard to master if you remember that Grapes bear only on new wood produced from the previous season's wood. Thus, you cut back the 1934 growth to a point where it contains only enough buds to provide sufficient new wood to carry the 1935 crop

Winter, too, is the right time for the pruning of many kinds of deciduous trees and shrubs, especially when neglect or other causes require that drastic cutting be carried out. If you have much to do on the trees it will pay you to invest in at least one regular pruning saw, which will do the work more quickly than an ordinary carpenter's crosscut saw. For branches a half-inch or so in diameter a pair of long handled tree clippers is excellent; these are also fine for the heavy cuts on shrubs. Little branches, of course, are removed with pruning shears

Speaking of tools, notice the gentleman at the left who, for all his funny shirt-sleeves, has the right idea. He's supposed to be sizing up his supply of gardening tools, making mental notes of their condition and the need of replacements here and there. In other words, January should be inventory time in the tool shed no less than in the merchants' shops. Having decided what you need to add, order it at once, for the double reason of not forgetting it and surely having it on hand when the time comes to use it next spring or summer

SECOND WEEK

All last fall reports of increased buying of seeds, trees, shrubs and garden plants generally kept coming in. The nurseries and bulb dealers actually ran short of some items, and the same is now true of some kinds of seeds. There seems to be no doubt that this year, as almost never before, early ordering is important if you don't want to run the risk of an "old cut" reply. Remember, production was sharply curtailed during the depression, and don't forget that stocks of really fine plants cannot be replenished overnight, for horticultural products [illegible] made by machinery

Spraying for disease and insect control falls into two general classifications: that which is done during the growing season, and the winter or "dormant" spraying which can be done only while the weather is cold and the trees and shrubs inactive. Dormant sprays can be stronger than those used in spring and summer, for there is no tender growth to be injured. With them it is possible to kill scale insects on fruit trees and some ornamentals—highly injurious pests which only strong "medicine" can reach effectively. Choose a warm day for spraying

It is an excellent plan, about this time in the month, to look over the windbreaks, mulches, burlap screens and all other forms of winter protection, just to make sure that they are doing their stuff properly. Unless you've had plenty of experience in such matters you may not realize the tearing-loose ability of the well-known wintry winds, and what havoc they can impose on protections which seemed amply substantial when they were put in place. If you detect any weakness now don't delay repairing it, for it will assuredly grow worse if neglected

THIRD WEEK

Indoors, of course, there are various garden-wise matters to be attended to even in January—more leisurely, perhaps, than those of the April and May rush, but hardly less important. One of them is to inspect all the summer flowering bulbs, roots and tubers which are in storage—Gladiolus, Tritomas, Dahlias, Cannas and so on. Look them over carefully for indications of undue shriveling or its opposite, decay through dampness. The ideal storage place is fairly dark, neither parched nor damp, and with a temperature that [illegible] between 40° and 50°

The soil in which house plants are potted has a decided tendency to become packed and hard as a result of the necessary watering. This condition cuts down the important aeration of the roots and, in extreme cases, seriously affects the health of the plants. What you should do, about every two weeks, is loosen up its surface with a cultivating "claw" (or an old fork, if need be), being careful not to injure the roots by going deep. Do this preferably an hour or so after watering. The lady on the left side of this page obviously knows what she's about

The advantages of the espaliered fruit tree, which is nothing more or less than a dwarf type which has been trained to grow flat against a wall, trellis or upright fence, are too seldom realized. These trees bear plenty of excellent fruit and are extremely decorative as well. It is not difficult to keep them in proper shape, for the main pruning has already been done and further attention of this sort is not irksome. Espaliers occupy little space and live long. You can get Apples, Peaches, Pears and Cherries of standard varieties in this form



FOURTH WEEK

Hyacinths, Narcissi and other bulbs which are started in bowls of fibre or pebbles and water are sure to be disappointing in their results if brought too early into the light and warmth. When first planted they should be put in a dark, cool place and left there until the root growth is well developed—two or three weeks, on the average. Then gradually accustom them to more light and heat, giving them a sunny window after another week. Disappointment is usually the result of forcing top growth before there are enough roots to support it normally

If your home is in the suburbs or country where wild rabbits are found it is advisable to protect the trunks of young Apple trees, and Azalea bushes, from the winter gnawing of these appealing but sometimes exasperating small critters. When other food is scarce rabbits have a predilection for young bark which only substantial poultry wire guards can discourage. Better put a guard around each tree or Azalea, three feet high and a foot out from the branches, so the rabbits can reach neither the main [illegible] for the low twigs even when the snow is deep

By the latter part of the month you can begin bringing in branches of the various spring flowering shrubs and early trees like Plums, to force them into bloom in the house. These things need several sharp freezes, and two or three months of real dormancy, before they will respond; that is why you wait until late January. Cut the branches cleanly and keep their butts in plenty of fresh water. As a further precaution against the buds drying out before they can open it is an excellent plan to spray both stems and buds once a day for the first couple of weeks

FIFTH WEEK

It won't be long before spring hotbed and coldframe time will be here, so wisdom suggests that you go over the sashes now and see that their glass, putty and paint are all in good condition. Leaky sashes not only permit the escape of valuable heat, but in heavy rain the drip from them has a disconcerting way of boring holes in the soft soil of flats and seed beds, with consequent damage to seeds or tiny plants. It is one of the unexplained mysteries of gardening that these disturbances usually occur in the precise spots where they are most unwelcome!

Repainting of garden furniture, wheelbarrows and other implements is a highly profitable way to spend a winter morning or two in the cellar. Don't put it off until ten minutes before you want the things next spring, for at that time there'll be eighteen hundred other jobs to be done. And use only first-class paint—lead-and-oil for the wood, and metal paint for the metal. Clean the subject thoroughly beforehand, and be sure that it's perfectly dry. Two coats will look better than one, and last longer—ask the lovely lady below, even though she needs practice

Speaking of seeds and seedlings, as we were in the first paragraph for this week, there is much to be said in favor of the small 3 x 3' frames for spring sowing rather than the standard 3' x 6' size. These "junior" frames are easier to get at and, if you build them yourself, easier to make. It is not necessary to use regular glazed sash on them; excellent results can be secured by making simple sash frames of light wood and covering them with a good grade of flexible wire mesh "celluloid glass." This material is tacked on like screening and lasts several years



"The more I see o' winter the more I git to thinkin' thet the who 'low it ain't nothin' but cold an' wind an' shiverin' gloom, ness dunno whut they're talkin' 'bout. 'Course, it ain't lovely th way a June day is, nor it never has no glarin' colors like Octobe but still an' all, there's somethin' 'bout a still, clear winter nig thet's mighty beautiful. Stars a-sparkle, silver moonlight layi clean shadders on the snow under the trees, blue-black sky, a so pure an' sharp it 'most hurts to breathe it—thet's a real Ja uary night out here in the country."—Old Doc Lemmo

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I must ask Alice
bout that soup . . .
. . wasn't it simply
elicious ?"

Yes . . . I wonder
hy our cook can't
ake as good ?"

HOMEWARD BOUND . . . an all-pervading sense of well-being and contentment after a sparkling evening . . . memories of a delightful dinner . . . honorable mention given to this and that . . . the soup coming into the conversation . . . wasn't it simply delicious . . . yes . . . making it unanimous.

Campbell's Mock Turtle Soup is like that . . . it has something special to say to the appetite . . . says it in a way to be remembered . . . naturally inspires a delighted guest to follow her hostess' example . . . and soon another home cook is relieved of the responsibility of making soup . . . Campbell's chefs appointed for that important task instead.

Mock Turtle is a soup requiring all that the trained and experienced soup chef can give . . . Campbell's tells at a taste that the master chef has made it . . . Invigorating beef broth, luscious tomatoes, celery, fresh herbs and toothsome pieces of meat . . . the bouquet and flavor of an especially choice sherry . . . All thanks to the hostess for serving it!



Double rich! Double strength!

Campbell's Soups are made as in your own home kitchen, except that the broth is double strength. So when you add an equal quantity of water, you obtain twice as much full-flavored soup at no extra cost.

NRA CODE

Campbell's Mock Turtle Soup

Decorating ideas from exhibitions

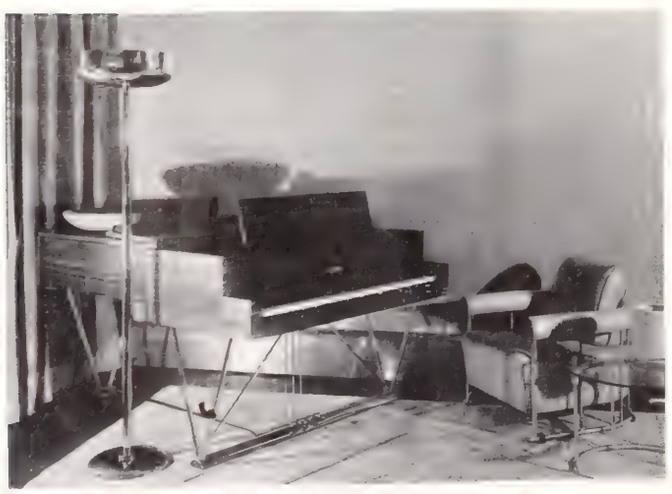
BURLINGAME PUBLIC LIBRARY Burlingame, Cal.



ALTMAN did this effective setting "The Bachelor Entertains" for a recent exhibition of holiday tables. Plates, vases, ash trays and candy jars are of the new Kensington aluminum with brass motifs



YACHTING table at Gump's, San Francisco. Red, white and blue tablecloth, nautical motifs. Service plates depicting international yacht race winners are Lenox china; International silver; Steuben glass



G. W. HARTING

STEINWAY piano designed by Gilbert Rohde for the modern industrial art show at the Metropolitan Museum. Legs of chromium plated steel give maximum rigidity with extremely light members

James River Colonial –

CONTINUED FROM PAGE 47

Nankin china, brass sconces and chandeliers, spinets and harpsichords, the new creations in furniture by Thomas Chippendale, Sienna marble for fireplace facings, wall papers of Chinese origin. All, it will be noticed, were for the embellishment of their homes, for upon these manor houses the planters lavished a generous part of the wealth that came so easily.

It was a country of few roads—and these frequently impassable. The rivers were the highways, and each mansion a port. Gaily colored barges, rowed by the negro slaves, carried the planters' wives and children to neighboring houses along the rivers in an endless round of social activities. Hospitality expanded to a scale that would have been impossible in any land less abundantly favored by nature and by the almost feudal character of the civilization. Indeed, some of the planters found it advisable to build even more inaccessible retreats, to which they could retire from the pecuniary embarrassment of a hospitality as readily accepted as air and water.

HOUSE PLANS

The town was not an important factor in the life at which we are looking; the countryside was everything. Each house was almost a town in itself, self-contained, sufficient unto nearly all its needs. The general plan of the houses reflects this fact. It reflects also the love of stately formality current in England at the time. For the southern planter's likes, dislikes, aspirations and taste were those of his brothers in the mother country. Architectural books of the day—found in the library of any cultured gentleman as a matter of course—showed him the current taste in country seats of the English squires, and from these illustrations he derived similar forms to meet his own needs. No cramping of space here, to fit the city or town lot. Broad acres and a view of the river expanded the plan. Starting with a main central mass, wings spread out at either end. Sometimes these wings went farther afield and were joined to the central portion by low, covered passageways, straight or curved. It was considered essential to confine the heat and odors of cooking to an outlying wing—sometimes even in an entirely detached one. There were plenty of servants to carry the food the long journey to the dining-room—just as in England almost to this day, though how it is kept hot I've never fully understood. This accounted for one wing. The demand for symmetry—almost never lacking in the country gentleman of that day—required another wing to balance it. In this were sometimes housed the guest rooms, perhaps a library, again the plantation business office, or quarters for servants.

The entrance court and the garden were usually disposed one on either side of the long plan, the garden formalized with its edgings of Box around knots, mazes or plots of grass, and practically always enclosed by wall or fence.

The early colonists had built of wood, usually on a foundation of stone or brick, but brick-making developed rapidly in this land of plentiful clay, so that the brick house came to be the type. Contrary to legends which persist, telling of brick brought from England and Holland for use in the planters' houses, the fact is that the ships brought brickmakers rather than their product, and the houses of Virginia and Maryland were built of brick made most frequently on the site itself or nearby. With clay to be had for very little seeking, with slave labor in a like abundance, it was but natural that the planters took the easy and logical way of getting their chief building material.

At first the builders used these brick in the English bond they knew so well, without any accessory trim of stone, such as was common back home across the sea. With practice they achieved a high degree of skill and sophisticated taste in their brickwork. Flemish bond came quickly into favor, with the pattern accented by glazed headers. But the characteristic feature of their brickwork, as it was slowly developed over a century or more, was the use of rubbed brick for their window surrounds, belt courses, quoins, and other centers of interest. This rubbing of brick was achieved by the hand labor of slaves, grinding down the natural sand-molded surface of the brick until it became both smooth and of a different color—the bright vermilion of the native clay. If you look carefully at one of these 18th century mansions you will notice that the main field of the brick walls is of a soft gray-red, here and there darkened by minute lichens, and elsewhere made more of a salmon color through the long battle with sun, rain and frost. But the flat arches over the windows, a band around all these openings, and perhaps the quoins or corner blocks, will look an entirely different kind of brick, both in color and texture. These are the rubbed or gauged brick, in which these mason craftsmen took particular pride.

MATERIALS

There are houses built of stone, and there are houses of brick trimmed with stone—and some of this trim, Portland stone, actually was imported from Bristol, England—but these are the exceptions, for the houses of these sons of the Cavaliers were, typically, of brick. For sheer loveliness of brickwork—the delicacy of jointing, in the subtle variations of a handmade product, not forgetting the inestimable help of a century's weathering—these brick walls of Maryland and Virginia have rarely been approached in all our years of building progress since.

In spite of the appeal of this brick work to us of a later day, there was dissatisfaction with its effects among those who lived with it. Thomas Jefferson, in 1784, expressed with a surprising vehemence his dislike of the brick buildings of William and Mary College, calling them "rude, misshapen piles, which, but that they have roofs would be taken for brick kilns." In fact architecture in Virginia then seemed to him "worse than in any other part of America, that I have seen."

In these formal building masses, the chimneys and the roofs were important factors. Fireplaces were, of course,

(*Continued on page* 60)



STUDY OF A CHILD AT THE PIANO. BY ANTON BRUEHL

Song at Morning

To A CHILD all things are lovely . . . and music, like some golden dawn, glows with a strange delight. The song of a thrush . . . a melody in the air . . . a voice singing . . . the morning of life is filled with enchanted sounds.

That music shall continue to illumine the child's inward life is the aspiration of all intelligent parents. And upon parent, rather than child, devolves that responsibility. Thus, instruction should be early and continuous . . . the teacher accomplished, and sympathetic. And the piano, which daily shapes and fashions a child's perception of tone, should, above all, be wisely and thoughtfully chosen.

Your children deserve a Steinway. Richly associated with the creative and interpretative history of the art, this instrument, pre-eminently, should foster their musical education. Wagner and Liszt used the Steinway in their time. . . . Paderewski, Rachmaninoff, Hofmann and Horowitz use it today. Its brilliant voice sounds through the great conservatories of Europe and America . . . comes, clear and strong, from the foremost radio broadcasting stations. In concert hall and private home alike, the Steinway stands superbly and triumphantly alone.

Yet the Steinway, which will serve your children and their children after them, is really not an expensive piano. It belongs, and has always belonged to the home of modest income. You can have a Steinway delivered *at once* simply by making a small down payment on the purchase price. The balance will then be extended over a convenient period.

THE NEW STEINWAY ACCELERATED ACTION

The Steinway has long been pre-eminent among pianos for its rare tone and exquisite perfection of action. Yet the Steinway with Accelerated Action is even more sensitive, richer in tone quality, than its distinguished predecessors! See . . . hear . . . play this piano today! You will be astonished that even the most difficult passages can be interpreted with incredible lightness and precision of touch . . . that for child and concert artist, playing is so much easier, and requires so little effort.



THE STEINWAY BABY [illegible]

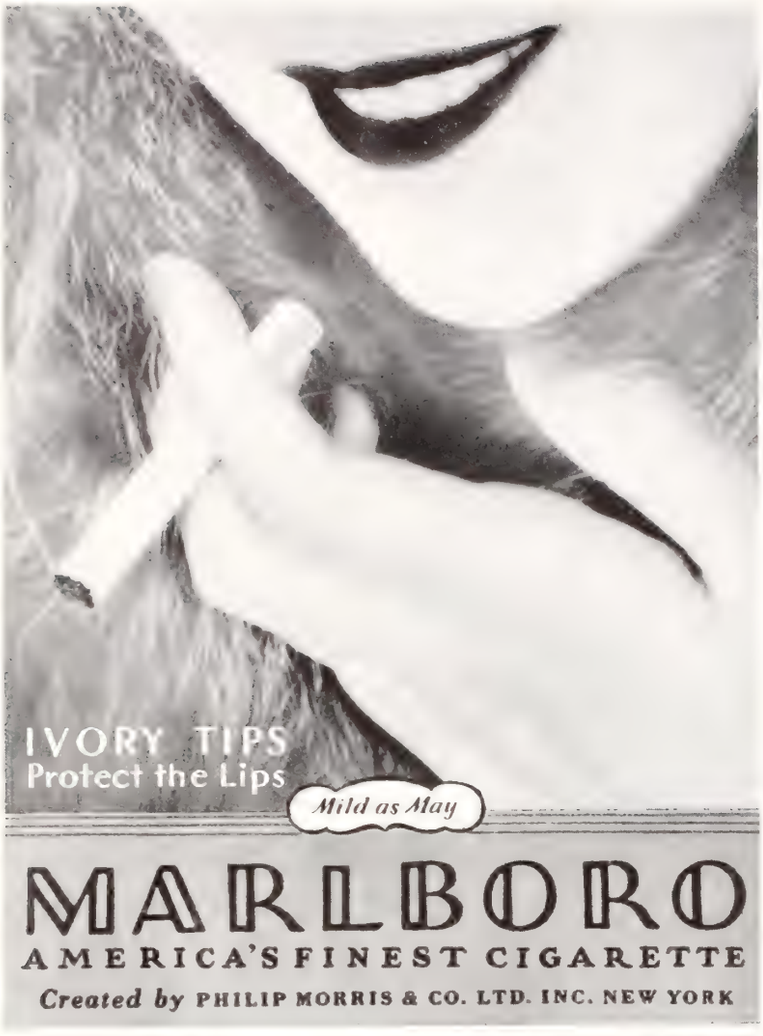
$1175 SMALL DOWN PAYMENT

[illegible]

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway with a small deposit — the balance distributed over a convenient period. Used pianos are accepted in partial exchange. STEINWAY & SONS, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS

STEINWAY



Vivacious little Toby Wing, Paramount feature player, and S. J. Perelman, famous humorist now writing for Paramount, both vote for the Hawaiian "Here's How" made with one-third of a glass of DOLE Pineapple Juice, a dash of cider and seltzer and ice.



"Here's How!" says Wing to Perelman

All over the country they are taking up the new Hawaiian "Here's How" based on one-third DOLE Pineapple Juice to each long tall glass, seltzer water, ice, plus the infinite variety of other refreshing fruits and fruit juices added to your own taste. Pure, unsweetened DOLE Pineapple Juice, vacuum-packed, makes the perfect "Here's How." Order a dozen cans from your grocer today.

James River Colonial—

(CONTINUED FROM PAGE 58)

sole means of heating, so there was one for every important room, embellished with mantels of wood and with marble facings imported from England. Double chimneys at either end of the main house, with one at the far end of each wing, formed perhaps the most common equipment. Roofs were chiefly of the "hip" type—sloping up from a horizontal line of eaves and cornice that ran around all four sides. Occasionally there is the "hip-on-hip", corresponding to a gambrel roof in which the gables are replaced by slopes similar to those at the long sides. Dormers were used from very early days, whenever the space just under the roof was needed for finished rooms, and these dormers were high and narrow, sometimes gabled, sometimes hipped.

Shingle roofs were used for the most part, though such a notable house as Westover on the James River was roofed with slate, and the original slates still cover it. It is a dangerous thing for us, at this distance in time, to impute motives and taste to those early builders except as borne out by the actual buildings. Nevertheless, I think it may be said, with all fairness, that the builders used slate when it could be had, which, with transportation what it was, was but rarely. At any rate, Mr. W. Duncan Lee, who has developed our thesis that a house of today can well be based upon these achievements of the past, insists upon a slate roof—and it must be of dark slate, quite large and thick at the eaves, and graduated to smaller and thinner pieces approaching the ridge.

ADAPTING THE PLAN

While the builders of that day were meticulous in preserving exterior symmetry of the façades, they had no scruples against combining with this an arrangement of plan that did not precisely correspond. Even in Westover, perhaps the most widely known and admired monument of 18th century Virginia, the main hall is moved, bringing the main entrance well off the middle, thus permitting wider rooms on one side of the house than on the other, though the symmetrical spacing of windows on the façade indicates no such arrangement. Architectural purists of today raise their eyebrows at such strayings from the architectural maxim that form should follow function and that an exterior should give a true picture of what the builder has done behind the walls. Evidently the builders of these plantation houses were thoroughly imbued with a love of the grand manner as reflected in a symmetrical mass on Classic lines, yet recognized the impossibility of carrying on the intimate life of a plantation household upon any such rigidly formal framework. The result was that in design they worked from the outside in, rather than from the plan out, as we believe we should do today. And they probably were fully convinced that they were right, just as we think we are. Considering the felicity of their work, can we arbitrarily condemn them?

The central wide hall, frequently extending through the house, was typical. As a concession to the warm climate, the rooms were high-ceilinged—sometimes thirteen or fourteen feet on the first story. They were rooms of generous size as compared to those in other parts of the country at the time—sometimes thirty feet square, as at Rose Hill in Maryland.

Paneling displaced the simpler wainscot sheathing about 1700, and was usually of the native southern pine. Walnut was frequently used for handrails, as it was to be had for the cutting, while mahogany was not. Panels were fewer and larger in area than in the Northern Colonial houses. But the paneling itself was not enough to satisfy the Classic taste of that day; pilasters framed chimney breasts and sometimes the doors and windows in the more important rooms, with elaborate cornices.

The woodwork was seldom white; light grayish green with cream walls, or a light gray-blue with Chinese wall paper, were not uncommon. Imported marble facings surrounded the more important fireplace openings, and these frequently had cast-iron firebacks from the old Marlboro Iron Works in Virginia. Toward the end of the 18th Century the influence of the brothers Adam was becoming apparent.

FOR EXAMPLE

Mr. W. Duncan Lee, an architect of Richmond, has designed especially for House & Garden a house of today, built upon the spirit of this peak of architectural achievement, but meeting our modern needs within a cost of about $15,000. He has had to depart, as you will see by the plans, from the grand manner of the wide-flung symmetrical wings. Modern heating, a plentiful supply of baths, garage space, and full utilization of the basement space—which the Cavaliers disdained to use except for vegetable and wood storage—are the main developments. Brick, of course, is used for the walls, with molded brick in chimney caps, doorways, and water-table. There is a band course between first and second stories of running Flemish bond—no brick on edge or on end anywhere, unless you include the splayed arches over the windows. The corners are of rubbed brick: stretcher and header (13 inches) in one course, and closer and stretcher (15 inches) in the alternate courses. Similar dressings are used around windows—8 and 6 inches in alternate courses. For the base, English bond is used, with Flemish bond elsewhere, showing the glazed headers.

The blinds, true to type, have wide slats in narrow rails. With the blinds coming so close together, these should not be a strong color—a dark gray would be best. All other exterior woodwork is white. There are no stone key-blocks, nor any stone elsewhere, excepting entrance steps, which have the full depth of slab rounded as a nosing.

The Cavalier, were he to return, would find many new and strange things in our modern adaptation. Perhaps he would find our conception of comfort and convenience entirely too "new-fangled" for his taste. He would, I believe, accept our version of a country house as a proper setting for the family of a gentleman.



A MODERN black, white and silver dining room in the Paul Fagan house in Honolulu. Table and chairs are of black wood carved in designs that are based on the native flower forms of Hawaii.

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Hawaiian adventure

(CONTINUED FROM PAGE 20)

seem part of a woodland scene. With pools and brooks abounding, any gardens strive for a glen, but rely with such success as Mrs. Theodore Cooke has achieved in her enchanting garden shown in the frontispiece. Here a natural brook or *wai* wends its way through the property. In a small clearing this ragged area was developed where one can sit shaded by old Monkey-pod trees and giant Ferns and watch a series of waterfalls approach the pool.

Equally secluded is Mrs. Richard Cooke's brick garden in the heart of Honolulu. Framed by an old Erythrina tree which drops coral petals, this terrace is shaded by tropical foliage of trees, Ferns, Gingers, Begonias and the large white bells of the Daturas. It's a garden mainly of quiet, done in cool greens and white flowers, dappled by the sun which filters through the arch of the overhanging trees. This and Mrs. Theodore Cooke's glen garden and the Fagan garden, of which the grass steps are shown on page 19 were designed by Catherine Jones Thompson and Robert O. Thompson, landscape architects responsible for many of the beautiful gardens in Honolulu.

This is but an inkling of what you can see in the way of flowers in Hawaii. Orchids grow like weeds, Gardenias in great hedges; there are over two thousand varieties of Hibiscus and the Anthuriums are bewildering. Most enchanting of all are the white flowers which make so fragrant the tropic night—the great trumpet-shaped blossoms of the Belladonna, Pikaki the Hawaiian Jasmine, Plumieria which makes leis like birds' breasts, white Ginger, Gardenias, and, crowning all, the magnificent night-blooming Cereus growing on a mile of stone wall in the center of Honolulu.

Many of these exotic flowers made into leis were given to me on that awful morning of departure. As I threw the least beautiful one into the sea off Diamond Head, following an age-old custom to ensure a speedy return, I could not but echo Mark Twain's lovely lines on Hawaii:

"No alien land in all the earth has any deep strong charm for me but that one; no other land could so longingly and so beseechingly haunt me as that one has done. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of the surf is in my ear; I can see its garlanded crags, its leaping cascades, its plumey palms drowsing by the shore, its remote summits floating like islands above the cloud-rack. I can feel the spirit of its woody solitudes; in my nostrils still lives the breath of flowers that perished twenty years ago."



MRS. FRANK J. HARLOCKER'S house in Hilo has this typical Hawaiian roof inspired by the tall roofs of native houses. C. W. Dickey, architect

One Hundred and Fiftieth Anniversary 1785-1935



". . . But smooth the road and make easy the way (between East and West), and see what an influx of articles will be poured upon us; how amazingly our exports will be increased . . . and how amply we shall be compensated . . ."—George Washington to Governor Harrison of Virginia, 1784.

Engendered by his youthful explorations of the West . . . matured through many years of practical statesmanship . . . George Washington's magnificent dream of a transportation system uniting East and West received its first practical impetus in 1785, when the James River Company came into being. He was its first president.

Time marched onward. The canals and roads of the James River Company passed in their entirety to the Richmond and Alleghany Railroad Company. The wheel of progress made another turn and the Richmond and Alleghany Railroad and its properties passed on to the Chesapeake and Ohio Lines.

Today Chesapeake and Ohio stands as an enduring monument to the great dream that was George Washington's. And on this One Hundred and Fiftieth Anniversary, Chesapeake and Ohio pledges itself anew to carry on in the progressive spirit of George Washington, first great expansionist of the United States.

George Washington's Railroad

CHESAPEAKE and OHIO Lines

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BETTER HOUSING PROGRAM

YALE MARKED IS YALE MADE

Fine fabrics deserve intelligent care

(CONTINUED FROM PAGE 40)

if the rules for cleansing the fabric are carefully followed. First, take down the curtains and shake gently to remove dust and dirt. Measure them before washing. When laundering colored curtains the first time, test a sample in lukewarm water for color fastness.

Wash curtains in lukewarm suds by squeezing the suds through and through the material, especially on soiled spots. Do not rub, as this is likely to fray sheer materials and fade colors. Rinse in lukewarm water until the rinse water runs clear. If curtains are rolled in Turkish towels and some of the moisture removed, they dry more quickly. Gently ease them into shape. Curtain stretchers are helpful or curtains may be pinned in shape on a sheet and dried flat or hung evenly on a line.

There are five general classes of basic yarns used for decorative fabrics—cotton, linen, wool, silk and those moderns, rayon and Celanese. Aside from this technical classification, there is the flat weave class and the pile weave or velvety group. Unless one is a skilled technician, it is almost impossible to determine the textile fibers used in the construction of our exquisitely designed upholstery and drapery fabrics of today. Colored cottons and linens, if color-fast, can be washed if careful laundering directions are followed.

To prevent shrinkage of these materials, a number of textile manufacturers are treating their drapery fabrics with the Sanforizing process. Although this adds a slight yardage cost, no allowance is needed for shrinkage. The National Retailers' Dry Goods Association Testing Bureau, the retailers' own testing laboratory, is constantly conducting tests to determine the best cleansing methods to use for draperies, et cetera. In this connection, it is advisable to follow carefully the cleaning directions given on the label of drapery fabrics purchased by the yard.

Although many of the rayon and silk materials can be washed in soap and water, taking care not to rub, and handling gently and deftly, and then drying in the shade, we highly recommend that they be dry cleaned. An exception to this rule is silk pongee. Hundreds of commercial dry cleaning firms have become expert in handling all types of both sheer and heavy curtains and draperies.

In the pile fabric family, we also find a variety of yarns employed in the construction of upholstery materials. The most common types, however, are velvets with upright cut pile and the friezes with the pile uncut. These fabrics play a very important rôle in home decoration. If dust gets into this type of upholstery, it can be easily removed by vacuum cleaning or brushing. Mohair, also in this family, can be washed safely with a mild soap and lukewarm water. The suds used in cleansing should be frothy and not watery, and a sponge or soft brush is best for cleaning. Care should be taken to remove all of the soap with clean, warm water and to rub finally with dry cloths.

Will you have a hot drink?

(CONTINUED FROM PAGE 53)

with a lump of sugar rubbed on the rind of a lemon until well saturated. Beat the yolks of 2 eggs to a froth, then add the boiling milk gradually, stirring meanwhile. Serve hot.

RUM PUNCH. Put ¼ bottle of Jamaica Rum in a bowl, add ⅛ of a bottle of cognac, ½ glass cointreau, and the thin rind of half a lemon and of half an orange. Also add ½ orange sliced thin, ½ lemon. Sweeten to taste and add 4 cups of boiling water. Mix well and serve very hot.

SAUTERNE PUNCH. Put in an enamel pan 1 quart Sauterne, 1 cup of sugar lumps, the thin rind of 1 lemon and 2 cloves. Dissolve the sugar in the wine, then heat very gradually until a white foam appears on top. Remove from fire and take out lemon rind. Add ¼ cup of heated cognac. Light and let it burn out. Put a thin slice of lemon in each glass and serve hot.

HOT CLARET PUNCH. Boil 1 cup of water with ½ cup of powdered sugar, 2 pieces of broken cinnamon and 2 cloves. Add 2 lemons sliced very thin, and cover and let stand for ten minutes. Add 3 glasses of claret and heat gradually, don't boil. Serve very hot.

MULLED PORT. Stick an unpeeled orange full of cloves and roast it in the oven for about an hour, or until golden brown all over. Put 8 cloves, a four-inch stick of cinnamon, a dash of nutmeg and 2 strips of thin lemon rind in a cup of water and let simmer until only ½ cup of water is left. Then add 1 quart of old port and a wine glass of sherry. Let heat very gradually but don't boil. Sweeten to taste with a little sugar and put it into a bowl. Add the roasted orange cut in quarters. Take into the living room and set it before the fire. Ladle into glasses containing silver spoons.

MULLED SHERRY. Put a piece of cinnamon four inches long in a cup of water, with a dash of nutmeg, a few cloves and a small piece of bruised lemon rind. Simmer a bit, then add 1 quart of sherry and a wine glass of brandy. Heat, but do not boil.

TWELFTH-NIGHT CIDER. Bake 6 little apples with cinnamon and sugar and keep hot. Put 3 quarts of hard cider or sweet cider in a porcelain lined kettle. Add a teaspoon of vanilla and two tablespoons of sugar, a small piece of cinnamon, several cloves, a nutmeg tied in a little cloth, and a little thin lemon rind. Simmer for fifteen minutes, and pour into a punch bowl. Remove spice bag and lemon peel, then add the baked apples and serve very hot.

HOT ORANGE. Squeeze the juice of 3 oranges. Add ½ cup of powdered sugar. Beat well 6 eggs, add the orange juice, and continue to beat. Strain, then add slowly 3 cups of boiling water. Serve in tall glasses with a dash of nutmeg.

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American Alliums and several others

(CONTINUED FROM PAGE 58)

trials of American species, chiefly those from the Far West and Colorado. Many sheep and few goats have been the result. *Allium cernuum*, the before mentioned Allegheny Onion, has a much wider range than its common name indicates, roving from New York to the Carolinas and far into the West. Its umbels of pale lilac drooping flowers make a charming and long-lasting display during the summer months. It is a furious seeder, however, so don't be too pleased when you see the little striplings springing up about the parent plants. Decide how many you want and be ruthless. This is also true of *A. stellatum*, that comes into flower a little later and lasts into September. Doubtless it is wholly welcome when overlaying with a rosy glory the summer hillsides and sandy ridges of its native Northwest, but such unrestrained ardor is not to be tolerated in a garden. Both these species are admirable in a wild garden.



Several years ago Herbert Durand gave me a "setting" of what he called the Pogosa Onion, because he had dug the bulbs from near the shores of Pogosa Lake, in the Rocky Mountains. Planted towards the top of the rock garden, it has given me much pleasure, blooming in early June, its rosy flowers carried in a graceful umbel of the more or less nodding type, on stems fifteen to eighteen inches tall above the grassy leaves. Its formal name is *A. recurvatum* (syn. *A. cernuum obtusum*). It is an inhabitant of grassy hills and mountainsides, over a large section of the Northwest, Colorado and New Mexico.

Beginning to bloom about May tenth is a dainty little new-comer that deserves attention. Its name, one of them at any rate, for it has several, is *A. unifolium*, which implies a single leaf. It gives its name the lie, however, by putting forth several leaves, though its foliage may be said to be scanty. It is found on Mt. Diablo and the Napa Mountains in California, but proves perfectly hardy here. The bulbs were used as food by the Pomo Indians. The narrow leaves appear as soon as anything is able to break through the soil in spring and are sometimes frost-bitten for their pains. The slender stem rises some ten to fifteen inches high and materializes a loose, flattish head of pink and white flowers that last long.

There is a whole troupe of little fellows from the Far West that have more than paid their way in the rock

(Continued on page 64)



(ABOVE) *Allium unifolium*, coming from the Napa Mountains in California, proves perfectly hardy and satisfactory in the East.

(LEFT) A species of the unknown botanical name, which comes from Eastern Lake County in California. Pale pink, 4-6 inches high

(BELOW) *A. falcifolium*, a native of the Siskiyou Mountains, has dark reddish purple flowers. A small and very showy Allium



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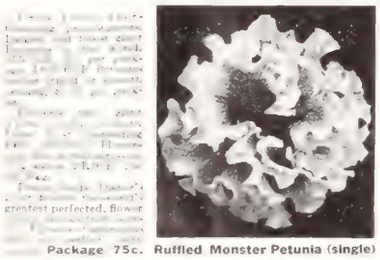
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BURPEE'S SEEDS GROW

American Alliums and several others

(CONTINUED FROM PAGE 63)

garden by their authentic charms and happy dispositions. One, whose portrait we produce, is *A. cuspidatum*, from Idaho. It is most neat and circumspect and blooms early for an Allium—in late April, its loose umbel of starry flowers prettily pink. Closely following it is another small species that came to us from North Dakota under the name of *A. reticulatum*. It is so slender and modest that it requires the exclusiveness of a corner on the rock garden to show it off. Its buds are white, the opened flowers pink. Before the middle of May blossoms *A. atrorubens*, from California, a dainty small creature with an umbel of ruby-red flowers. By May twentieth *A. platycaule* has made its astonishing appearance — astonishing because its globular flower head is so large for its four-inch stem and the segments of the individual flowers are so narrow and the stamens so many that the effect produced is of a silvery-pink explosion. Its scant foliage is rather broad. This also is a Californian.

A WESTERN ODDITY

Toward the end of May blossoms one of the most curious and interesting Alliums in my collection—*A. falcifolium*, from the Siskiyous. It grows on a bit of high tableland and first calls attention to itself by peculiar scythe-shaped leaves, that lie about the ground in a sort of twisted confusion. Out of this queer tangle arises the short flattish stem, finished by what appears to be a brush of dark reddish purple flowers—deeper in tone than any Allium I have seen, the whole no more than three inches high. This is an ideal species for the rock garden.

About June third blossomed *A. austiniae*, with almost spherical umbels three inches across of open, starry, reddish pink flowers with green centers, on stems four to six inches in height. A week later opened *A. bolanderi*, whose leaves had almost died away before the slender four-inch stem appeared above ground carrying its many-flowered umbel of dark pink, starry flowers that faded to a lighter tone. Blossoming at the same time, and also without benefit of leaves, was another little Californian species, said to be common on low hills in that richly dowered state. *A. serratum* is a neat and attractive species. The individual flowers in its umbel are carried erectly or sideways, not nodding, and shaped rather like some of the Campanulas. Its color is pink that darkens as the flower advances towards a papery old age. Also about the same date blossoms a little species nameless to me, but said to come from Eastern Lake Co., California. It grows from four to six inches high and the pale pinkish lilac flowers are carried on slender stems.

One more of these little Westerners should be mentioned. *A. stenanthum* is very attractive, having open heads of white bell-shaped flowers on stems six to eight inches high. All of these small western Alliums are entirely suitable for the rock garden and are seldom enough seen in cultivation. None of them appears to have sown seeds as yet, so they may not be a menace.

While we are considering low-growing species a few desirable exotics may well be mentioned. I am extremely fond of *A. cyaneum* as I grew it many years ago from seed. It seems, however, to have a double, or some imposter is going about under its name, and whenever I hear anyone say they do not like *A. cyaneum* I know they have this fraud and not my Tiny Tim from China, with its pure blue blossoms and its tuft of narrow grasslike foliage. In his appendix to *The English Rock Garden* Mr. Farrar says, "I greatly suspect that this name (*cyaneum*) embraces several of the lovely Bluebell-blue Garlics that so abound all over the Alps of South Kansu and Tibet, dotted freely in the hot alpine herbage, . . . or forming mats on the ledges of cool limestone cliffs (with spraying heads of celestial stars), but always and everywhere, even on the highest ridges to which they ascend, objects of greatest charm and elegance and delight in August." I have several of these blue Garlics that are certainly desirable: *A. kansuense*, having the color of a Harebell, and flat channelled leaves; *A. purdomi*, a neat small Tibetan with rushlike foliage; *A. coeruleum* with large round heads of bright blue blooms on stems more than a foot tall, and I once had the nodding *beesianum* (and I cannot now find it listed in this country) that flowered at midsummer, sending up many stems a foot tall from a tuft of flat glaucous leaves and carrying loose heads of porcelain-blue, bell-shaped flowers.

YELLOW-FLOWERED SORTS

Yellow-flowered Onions are not many, but two I am very fond of. One is the old Lily Leek, *A. moly*, a very old garden plant that has been cultivated since the early 17th Century. It is not at all common in this country, though a few dealers now offer it. It comes from southern Europe, Spain and elsewhere, but is hardy and, grown in masses on the outskirts of the rock garden or in borders, makes a lovely display in June. The leaves are wide and of a grayish cast. *A. flavum*, the Golden Onion, is quite dwarf. It is a slender-growing species from Italy that forms tufts less than a foot high. The leaves are round and lie about on the ground and the heads are composed of drooping yellow flowers. It may be grown in the rock garden with the paler Heucheras with whose season it coincides, or Mr. Hamblin suggests giving it as a companion the blue-flowered *kansuense*. Blooming in September is a plant I have as *A. glaucum*, but am not sure of. Its leaves are short and undoubtedly glaucous, narrow and pointed and profuse; the flowers in charming erect heads are pink.

This is merely to skip about at random among my Alliums; many fine and worthy things have gone unsung. And there are many that I am still out to acquire. Two tiny ones that sound engaging are *A. chamaemoly* and *A. oriophilum*. The first is a diminutive species from about the Mediterranean, whose flat scant leaves hug the ground and whose greeny-white blossoms barely emerge above the sheathing foliage. It is said to bloom in February and March and to haunt Pine woods. The other is celebrated as possibly the beauty of the race. It lifts on its three-inch stems "clustered domes of purple flowers". It owns the high screes of the Caucasus and Daghestan as home.

THE GARDEN MART

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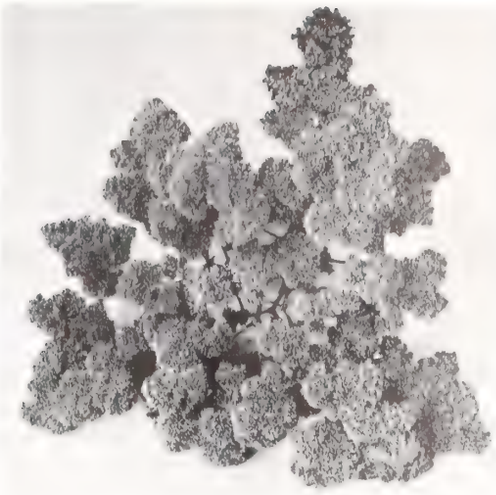
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CHORIZANTHE PALMERI, an attractive dainty delicate pink flowers resembling those of Statice. It is a Californian plant which grows about 8" high and likes dry places

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(CONTINUED FROM PAGE 29)

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(Continued on page 66)



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BOX 463. PAINESVILLE, OHIO

New annuals and perennials for 1935

(CONTINUED FROM PAGE 65)



IN *Verbena nana erecta*, Violet Bouquet, we have a novelty of obviously outstanding merit among annuals

CYNOGLOSSUM, Fairy Blue. A sky blue variety of the Chinese Forget-me-not. Vaughan's Seed Store.

DIANTHUS LACINIATUS SPLENDENS, Special Mention. A crimson garden pink with a white eye and fringed petals. Blossoms 2" across. Bodger. Peter Henderson & Co.

DIMORPHOTHECA CALENDULACAEA, Tom Thumb, Yellow Gem. Daisy-like flowers from June to frost on 5"-6" plants. Watkins & Simpson. Max Schling Seedsmen.

GODETIA, Schling's Dwarf Show Mixture. Large satin-textured blossoms in all the markings peculiar to Azaleas. Dwarf bedding plants. Benary. Max Schling Seedsmen.

GODETIA, Sybil Sherwood. Graceful, delicate salmon pink. Hurst. Muller-Sneden.

HUNNEMANNIA, semi-double Sunlite. Tulip-shaped yellow blossoms with orange anthers. Bodger. Stumpp & Walter Co. Illus. p. 29.

IPOMOEA, Improved Early Flowering Heavenly Blue. Celestial blue Morning Glories lighter in the throat, 4½" diameter. Henry A. Dreer, Inc.

MARIGOLD, African, Yellow Supreme. Gold Medal. Lemon-yellow, Carnation-flowered, similar to Guinea Gold. Blossom 4"-4½". Foliage practically odorless. Plant 2'-3'. Livingston Seed Co.

MARIGOLD, Tall Double African, Golden Emblem. Lemon gold blossoms 4"-5" across in a mid-shade between Lemon Queen and Orange Prince. MacDonald. Peter Henderson & Co.

MARIGOLD, Tall French, Josephine. Dark maroon-brown with crimson glint, 3' high, free flowering. Stumpp & Walter.

NASTURTIUM, Burpee's New Dwarf Giant in numerous assorted colors, and Golden Giant in yellow. Both plants, very free flowering, with long stemmed, fragrant flowers similar to Golden Gleam, although the plants themselves are much more compact. W. Atlee Burpee Co.

NASTURTIUM, Glorious Gleam Hybrids Award of Merit. Striking colors and blends in a hybrid mixture from crossings on Golden Gleam. Bodger. Max Schling Seedsmen.

NASTURTIUM, Scarlet Gleam, Gold Medal. Glorious scarlet counterpart of the fragrant semi-double variety, Golden Gleam. 8"-12". Bodger. Henry A. Dreer, Inc.

PETUNIA, Martha Washington. Award of Merit. Ruffled lavender blossoms veined violet and resembling Pelargoniums. 9" tall of *nana compacta* ball type. Waller-Franklin. Henry A. Dreer, Inc.

PETUNIA NANA ERECTA, Periwinkle. Five-pointed pastel blue flowers resembling the perennial Vinca. Compact plants. MacDonald. Peter Henderson & Co.

PETUNIA NANA ERECTA, Tyrian Rose. 2½"-3½" bright rosy flowers with small creamy throat. Free blooming bedding variety. MacDonald. Peter Henderson & Co.

PETUNIA PARVIFLORA. A long-flowering species with tiny lilac pink blooms on 3" high green mats, spreading 18". Lacy effect. Tested by Dr. W. P. Morgan and introduced by Elder Brothers, Inc. Illus. page 29.

PHLOX, Gigantea Art Shades. Award of Merit. Delicately shaded large flowers of the Drummondi type, each with a light eye, 12". Waller-Franklin. Max Schling Seedsmen.

SALVIA, Splendens Coral. A coral-rose sport of the early-flowering type. Benary. Max Schling Seedsmen.

SALVIA WELWYN. Salmon pink, 3' high, large blooms on strong spikes, mid-August to frost. Stumpp & Walter.

SCHIZANTHUS, Sunset Hybrids. Red and carmine butterfly-like flowers marked with gold or white. 2'. Bodger. Max Schling Seedsmen.

STATICE PUBERULA. Violet blooms with yellow corollas, 4"-6" high for border or pot plant. German origination introduced by W. Atlee Burpee Co.

SWEET PEA, Daylight. Primrose pink brightened by coral and gold tones. Flowers borne in fours. W. Atlee Burpee Co.

SWEET PEA, Early Flowering Eileen. Shadings of Begonia rose and salmon with cerise tones in certain lights. MacDonald. Peter Henderson & Co.

SWEET PEA, Lady Macbeth. Dazzling red with golden salmon shadings, hailed by the National Sweet Pea Society as a new color in their trials.

(*Continued on page 67*)



YELLOW SUPREME, a new African Marigold, is a Gold Medal winner. Has lemon yellow 4"-4½" blossoms



3 NEW CHRYSANTHEMUMS

Three new Mums we are sure you will cherish, not only for their gorgeous clear colors, but for their fine habit of growth as well. They will add distinction and interest to your garden, and provide new flowers for your home.

PRINCETON—Pompon; Old Nassau Orange.
PURPLE QUEEN—Aster purple anemone; florets tipped with gold.
VALENCIA—Valencia pink; single.

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BABY PLANTS

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Duckham's

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Send Dime or Dollar Now, before you forget!

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Beautifully illustrated, seed-to-harvest flower-by-flower guide. Tells how to grow a fine Asters and other Vick-proved, reasonably priced garden seeds!

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HOUSE & GARDEN
Information Service
420 Lexington Ave., New York City

New annuals and perennials for 1935

(Continued from page 67)

standards and wings, mixed. Mac-Donald, Peter Henderson & Co.

SWEET PEA, Pacific Beauty. Rose-red and amber with bi-color effect. W. Atlee Burpee Co.

SWEET PEA, Pinnacle. True deep rose-pink, sparkling on a white ground. Standard and wings alike. Ferry-Morse.

SWEET PEA, Ramona. Coral-rose with yellow shadings which do not burn out in the brightest sunlight. MacDonald, Peter Henderson & Co.

SWEET PEA, Rapture. Bold flowers of rose-pink on a cream ground. Many-blossomed sprays. Ferry-Morse.

SWEET PEA, Sentinel. Salmon-cerise on cream with nicely waved standard. Ferry-Morse.

SWEET PEA, Sweet Briar. Rich rose-pink on a white ground with a touch of amber, a companion to Bonny Briar of earlier fame. MacDonald, Peter Henderson & Co.

SWEET PEA, Vanity. Geranium pink, suffused with salmon on a light cream ground. Waved, often duplex blossoms which do not burn in brightest sunlight. Ferry-Morse.

VENIDIUM, Fastuosum Hybrids. Daisy-like blossoms 4"-5" across in delicate tones of buff, lemon and cream with purple or brown centers. 2'-3'. W. Atlee Burpee Co. Illus. page 29.

VERBENA, Nana erecta, Violet Bouquet. Special Mention. No available description at time of writing. Waller-Franklin. Henry A. Dreer.

ZINNIA, Crown O'Gold, Desert Gold. Large bicolor flowers in light and deeper hues of gold with pale yellow or white petal tips. 2½'-3'. Bodger. Stumpp & Walter.

ZINNIA, Fantasy. Award of Merit. Medium-sized curled and crested blossoms of wide color range. Free flowering plants 2'-2½'. Bodger. Henry A. Dreer.

ZINNIA, Halo. A Mexicana hybrid with miniature single, dark red flowers, bordered yellow, 1½" across. Plants 9"-12". Developed in Switzerland and introduced by W. Atlee Burpee Co.

ZINNIA, Miniature Mission Sun-striped. Primrose, pink and red stripes on white. Fraser & Son. Illus. p. 29.

ZINNIA, Mission Balloon-flowered Snowball. A small, really pure white flower with no green tint. Fraser & Son.

ZINNIA, Pumila Picotee Delight Golden Ray. Medium-sized, red-tipped orange flowers. 2'. Bodger. Henry A. Dreer, Inc.

Perennials

AQUILEGIA, Crimson Star. An immense Columbine with white collar and crimson spur. Originated in England by Pearson. Totty's.

ARMERIA FORMOSA, New Large Flowered Hybrids. A sea pink with rose red and violet blossoms on long stems. Profuse bloomer for the rockery. Benary. Max Schling Seedsmen.

ASTER, Alderman Vokes. Rose-pink, yellow center. September. 3½' high. English origin. Henry A. Dreer, Inc.

ASTER, Blue Eyes. Violet blue, in September. 4'. English origin. Henry A. Dreer, Inc.

ASTER, Burbank's Charming. Feathery in October and November, fine disease and frost resistance. 5'. Developed from plants of which a single specimen was found in Burbank's Garden. Henry A. Dreer, Inc.

ASTER, Mount Everest. Dead white blossoms with a very small eye on tall well-shaped pyramidal plants which set flowers to the ground. Jackson & Perkins Co. Bay State Nurseries.

ASTER, Pink Nymph. Rose-red fading to bright pink, September. 4'. English origin. Henry A. Dreer, Inc.

ASTER, Sunset Glow. Single deep pink flowers in September on neat medium-sized plants. Jackson & Perkins Co. Bay State Nurseries.

ASTER, Dwarf Hybrids. Bloom freely during September with 1"-1½" flowers on compact plants 1' high. Originated by Mr. H. V. Vokes in France. Wayside Gardens. Countess of Dudley, clear pink, late September, 9". Lady Henry Maddocks, pale pink, September, 12". Marjorie, rose-pink, mid-September, 12". Nancy, flesh-pink, late September, 12". Ronald, lilac-pink with rosy buds, mid-September, 12". Snowsprite (Snow Fairy) semi-double white, early September, 12". Victor, lavender-blue, early September, 12". Illus. p. 29.

BEGONIA GRACILIS COMPACTA, Tausendschoen. Tender, compact perennial with an abundance of carmine-rose blossoms. 5". Benary. Max Schling Seedsmen.

CHRYSANTHEMUM, Albert Muller. Apricot flowers turning pink with age, 2½"-3" across. Disease and cold resistant, having survived 1934 in the open. Medium height, late September. Askenback Brothers.

CHRYSANTHEMUM, Chestnut Burr. Double, medium-size flowers in red to brown tones. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Harbinger. Single, lavender flowers with a white halo. Dwarf, compact plants. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Last Call. A single, orange-yellow, shaded bronze with several rows of cup-shaped petals. Totty's.

CHRYSANTHEMUM, Opal. Medium-sized double coppery-rose flowers turning in maturity to deep salmon. Henry A. Dreer, Inc. Illus. page 28.

CHRYSANTHEMUM, Orchid Beauty. Deep pink with high cushion of pale gold. Matures November 10 to 20. Totty's.

CHRYSANTHEMUM, Phryne. Medium-sized, decorative pink with blush lavender on the reverse of the petals, an incurved type. Late flowering and only moderately tall. Totty's.

CHRYSANTHEMUM, Princeton. Old Nassau orange pompons in large flowering sprays of 4 to 6 uncrowded blossoms, each 3" across. Strong resemblance to the Calendula. November 20. Totty's.

CHRYSANTHEMUM, Purple Queen. Aster-purple Anemone type with a lighter reverse and gold-tipped cushion florets. Flowers 3" across with 8 or 9 to a spray. November 15 to 20. Totty's.

CHRYSANTHEMUM, Rapture. Medium-sized orange flowers suffused with cream. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Rose Queen. Large rose-pink flowers with several rows

(Continued on page 68)



The most widely *KNOWN and POPULAR* flower seeds in the world

THE International reputation for quality enjoyed by Sutton's Seeds was not earned without good reason. And that reason is easy to find in the gorgeous flower gardens for which England is famous and for the beauty of which Sutton's Seeds are largely responsible.

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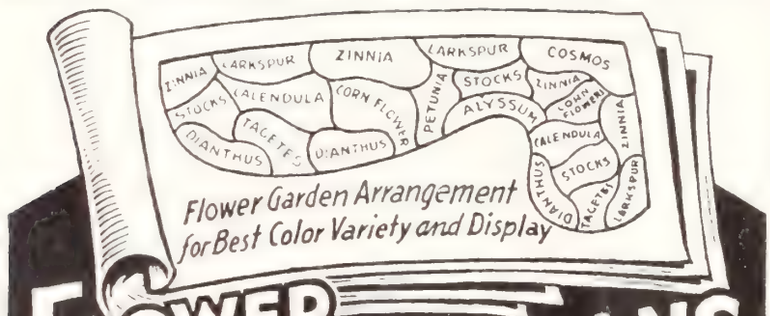
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Box 2733, Three Rivers, Mich.

New annuals and perennials for 1935

(CONTINUED FROM PAGE 67)

of narrow twisted petals. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Snappy. Semi-double pure red flowers with reverse of petals golden. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Snowdrift. Medium-sized early double white. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Spanish Gold. S. A. C. Cup of Pittsburgh, 1934. Tawny yellow pompon with a bronze sheen. Sprays of 6 or 8 flowers each 3″ across. Easy grower requiring no disbudding. November 10 to 15. Totty's.

CHRYSANTHEMUM, Sunny Boy. Golden yellow single with beautiful fragile blossoms. Totty's.

CHRYSANTHEMUM, Spoon type. A new, hardy and very free flowering form 1½′ to 2′ high and 2′ across, excellent for cutting. Six distinct colors. Peter Henderson & Co. Illus. p. 29.

CHRYSANTHEMUM, The Chief. Full double bright scarlet flowers with golden reverse. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Riverton Seedlings. Seeds saved from a large acreage of hybridized garden Chrysanthemums in a wide color range of singles, semi-doubles and doubles. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Unnamed Seedling #4-31 KC. Single lilac-pink blossoms 3½″ across. A lusty, iron-clad subject for hedges and background plantings. 4′-5′ with an equal spread. Bristol Nurseries, Inc.

CHRYSANTHEMUM, Valencia. Valencia pink single with no trace of magenta, each 4″ across. November 15 to 30. Totty's.

CHRYSANTHEMUM, White Vermont. Blush white of the Vermont type, particularly fine for the exhibition grower. 5′. Totty's.

CHRYSANTHEMUM, Korean Hybrids. Seed saved from fields of experimental crosses of these extra hardy single Chrysanthemums in lovely assorted colors. Henry A. Dreer, Inc.

CHRYSANTHEMUM, Korean Hybrid, Hebe. Luminous pink fragrant single 3″ blossoms maturing to lavender, with a faint silvery halo surrounding the golden yellow center. Late September and October, 2½′. Bristol Nurseries, Inc.

CHRYSANTHEMUM, Korean Hybrid, Orion. Single 3″ canary-yellow blossoms which fairly glitter in autumn sunlight, October 5th. Neat growing, 2′. Bristol Nurseries, Inc.

CHRYSANTHEMUM, Korean Hybrid, Vulcan. Fragrant carmine-red shading to crimson with bronze tints in maturity, between tints of Mercury and Mars. Double ray petals. October 5th. 2½′. Bristol Nurseries, Inc.

DIANTHUS, new Double Sweet Wivelsfield. A biennial with flowers larger than the single varieties. June to October from spring-sown seed. 15″. Allwood Bros. Max Schling Seedsmen.

DIANTHUS PLUMARIUS, Little Jock. Fringed blossoms of pink, rose and white, each with a deeper zone, 6-8″. Watkins & Simpson, Ltd. Max Schling Seedsmen.

ECHINACEA PURPUREA, Collwall. A deep rose Coneflower of fine substance and size. 6″ in diameter. July to October. 4′-5′. Ernest Ballard. Amy Hore.

ERIGERON, Double Azure Beauty. semi-double azure blue blossom w no visible eye. 2½″. Hurst & So Max Schling Seedsmen.

GYPSOPHILA REPENS BODGERI, Dw double flowering white sprays bloo ing two weeks earlier than any oth double form. 2′. Henry A. Dreer, I

HARTMANNIA SPECIOSA. A showy E ning Primrose 3″ across. All whi then pink-edged and finally entir suffused with pink. Blooms early August from spring-sown seed. 1 Rex D. Pearce.

HELENIUM, Wyndley. Rich yellow-sha ed, orange, fall-flowering bor plant, 2½′. Jackson & Perkins Bay State Nurseries.

INULA, Royleana. Bright orange yell large and effective for border or c ting. Stumpp & Walter.

LIATRIS, Scariosa Alba. White bloo from August to frost. 3′ spikes. cellent cut flower. Stumpp & Wal

PHLOX, Columbia. Cameo pink with faint blue eye but no purple to even in the faded blossom. Six to spikes on 2-year-old plants. F from mildew, black spot, bro leaves and insect pests. 2½′. W side Gardens Co.

PHLOX SUBULATA, Blue Hill. Deep bl on compact plants in early spr and late fall. Henry A. Dreer,

PHLOX, Tigress. Compact orange flo heads growing on laterals as well on the main stem of the plant. V orous, healthy growth. Jackson Perkins Co. Bay State Nurseries.

POLEMONIUM CARNEUM. Apricot pink shades in May and June. Fe like foliage of Jacob's Ladder. Rex D. Pearce.

ROSE, Nigrette. Plant patent # Blackish buds which open to medi size flowers of dark maroon giv the impression of black velvet their deepest shades. Conard-P Co. Illus. page 29.

RUELLIA CELIOSA. Silver-lavender tr pets from May to October, bloom from seed of the same year's sow A new crop of flowers daily. Rex D. Pearce.

SALVIA DICHROA MAGNIFICA. L spikes of pure lavender blossoms w white midlobes. 3′. Watkins & Sim son Ltd. Max Schling Seedsmen.

SWEET WILLIAM, Dwarf Alpine Mi Pink, rose and shades with s salmon and orange flowers on bi nial plants 6″ high 12″ across. Fr plants secured at a wayside sta Mr. Allan Felton perfected strain for Henry A. Dreer, Inc. Il page 28.

TRITOMA, Mt. Etna. Glowing flowers from June to October. H A. Dreer, Inc.

VIOLA, Perpetual Flowering Pu Glory. Ruby purple flowers on flowering plants like Jersey Gem of branching habit of bedding va ties. Henry A. Dreer, Inc.

VIOLA, York Gem. Silver Medal, M sachusetts Horticulture Society The Horticulture Society of N York. Silver Medal, Society of Am ican Florists and Ornamental Ho culturists. Clear mauve flowers w a yellow eye. Late May to Nov ber bloom, with no tendency to s formation. Fragrant and also a g pot plant. Frost resistant. Stuart Weston. Illus. page 29.

HOUSE & GARDE

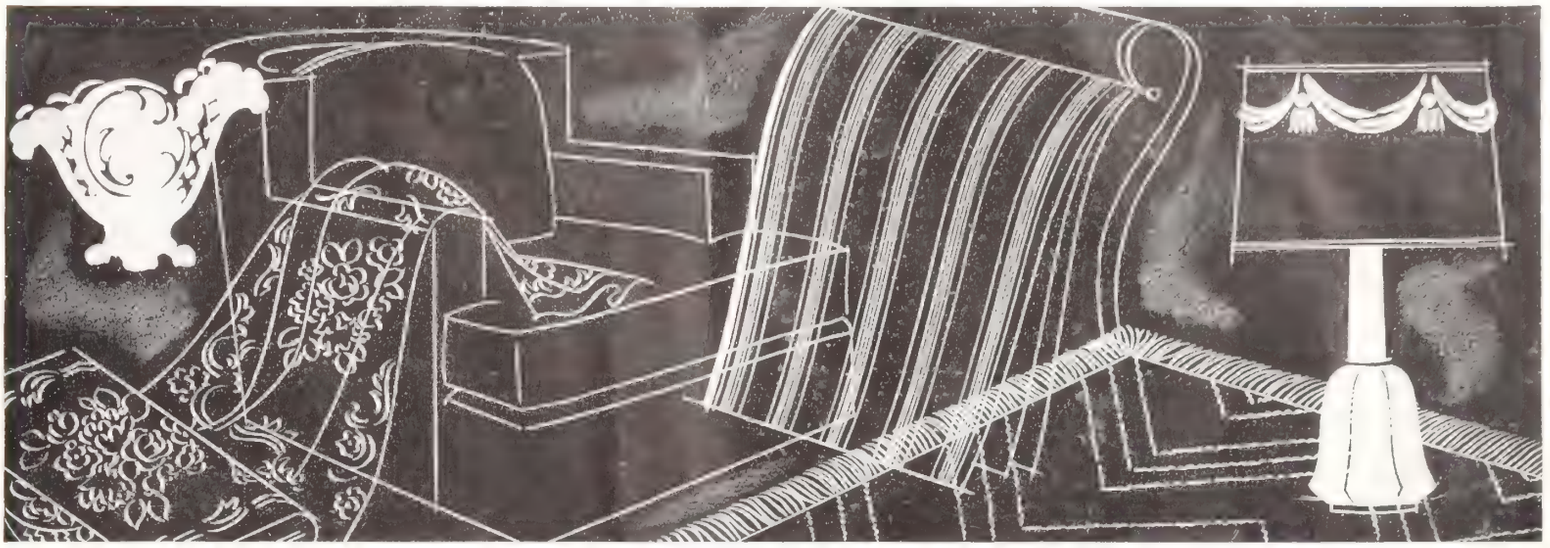
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February



BLUE-PRINT *for a* THRIFTY *Springtime*

APR 8
SEP 25



Deep in your mind you know you'll be doing things to the house "sometime in the spring" . . .

Well—springtime—so far as your house, your taste, and your budget are concerned, is at Macy's NOW.

Are you decorating? The time for a plan, on paper, with estimates and samples, is not in April—but NOW. Macy's Decorating Staff is ready to make that plan with you. The Staff will help you pick new things in Macy's February sales to fit that plan—things that will save you amazing dollars later. The Staff has not yet seen a task too small to tackle with intelligent enthusiasm. Nor too large.

Are you "expense conscious"? Most people today are—including ourselves. That's why, for instance, we've done a three-room apartment for a total of $299.00. That's why, in the 14 brilliant new rooms we're unveiling this month on the Ninth Floor, we've hit (we believe) new highs in Taste, new lows in total cost. Those rooms are ready NOW.

Are you a "Die-Hard"? If you're like most, a diluted income hasn't been able to starve your taste for unusual collector's things—exceptional bits of ancient foreign furniture, intelligent reproductions, odd "remarks" in china, silver, bibelots. The Corner Shop at Macy's was never more tantalizing. The time to explore The Corner Shop for spring is not in April, when the early birds have come and gone—but NOW.

How's your Modern? You've felt it coming on for years: you've solemnly resolved that "next spring the living-room shall be modern." Next spring is *here*—and Macy's modern collection is so sane, so fresh, so livable, that you can swiftly possess your modern scheme. It only wants a little shrewd planning—NOW, for instance.

The back of an envelope—will serve you for all the notes you need bring to Macy's. Check your floors—rugs, carpets, linoleums. Check bathrooms. Check little kitchen matters. Check big kitchen matters. There will be those slip-covers again . . . curtains . . . blinds . . . and so on. (The address is R. H. Macy & Co., Inc., 34th Street and Broadway, N. Y. C.)

Throughout the store, excitement is brewing in special February events which help you to save as you plan. The MIDWINTER FURNITURE SALE is already on. A Housewares Sale is imminent in the Basement. There are a lot of pretty thrilling "specials" on Rugs and Curtains and Draperies and Lamps—and a sale of China and Glass is just around the corner. In short—springtime is at

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AUGUSTA

Lovely flowers this time of year that make Augusta, Georgia, just claimant to the title of the "Garden City" supply a fitting background for the social and sporting events during February. Most anticipated of these is the Valentine Ball of the Junior League, February 14 of course, at the Forest Hills Hotel. For years this formal dance has been a highlight of the social season. Then along comes Washington's Birthday with a dance at the Bon Air-Vanderbilt.

Augusta is noted for its golf and February has two interesting tournaments listed—the Augusta Senior's Championship on the Forest Hills course, February 18 to 22 and the Washington's Birthday Flag Tournament at the Augusta Country Club. Advance note: Bobby Jones comes out of retirement on April 4, his one competitive appearance, in the Augusta National Invitation Tournament. That's worth remembering.

POCONO WINTER SPORTS

The Poconos have long been known to be perfectly grand for a winter sports vacation. Fortunately their proximity to the Metropolitan centers of the East is a constant invitation to get away, at short notice, either for a life of recreation or relaxation. And the February winter sports calendar is a lively one. On the first two days of the month is the annual Monroe County Sled Dog Championship Race—a forty mile trek with at least eight teams entered. Then on both Lincoln's and Washington's Birthdays Pocono Manor will have Winter Sports Carnivals. And probably the most interesting event will be the Pocono Mountain Dog Derby on February 13, 14 and 15. The first day's race will be run over the Pocono Manor course of 15 miles; the second and third races move to the courses at Buck Hill Falls and Skytop Lodge, both 15 miles long. The best time for the races determines the winner.

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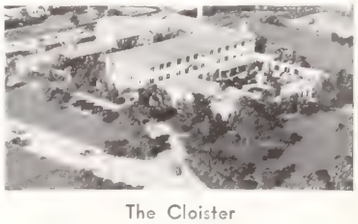
February's proverbial brevity as to calendar will have no effect on the Florida Year-Round Clubs' program other than to crowd as many events as possible in the shortest possible space. The lead-off sports event will be the Miami Biltmore Women's Amateur Golf Tournament February 4 to 8, which will be followed by the Florida State Kiddies Golf Championship February 16. February 21 will see first play in the Miami Biltmore Women's Tennis Championship with finals scheduled three days later.

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Bathrooms and Kitchens

49. [illegible] Literature describes sinks, ranges and [illegible]: The International Nickel Co., Inc., 73 Wall Street, New York City.

50. "Bathrooms and Kitchens of Distinction." Several attractive color pictures in this brochure show bathrooms and kitchens that have been walled in Carrara structural glass. Pittsburgh Plate Glass Co., 2281 Grant Bldg., Pittsburgh, Pa.

Heating & Insulation

51. G. E. Oil Furnace. Literature on the G. E. Oil Furnace is offered free of charge. General Electric Co., Air Conditioning Dept., H-6, [illegible] Lexington Avenue, New York City.

52. [illegible] Fuel and Warmer." Describing J-M Rock Wool Insulation which is blown into the hollow walls of your home without inconvenience or dirt. Johns-Manville, H. G., 22 E. 40th St., New York City.

53. "You Need Celotex." A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. The Celotex Co., 919 North Michigan Ave., Chicago, Ill.

Flooring & Roofing

54. "Patterned Floors of Wood." A leaflet describes Bruce Nail Block flooring which is obtainable in various designs and combinations of woods. E. L. Bruce Co., Memphis, Tenn.

55. Timbertex Shingles. A colorful folder describing a rot-proof, fire-proof, time-defying tapered Asbestos-Cement Shingle, textured like weathered cypress. The Ruberoid Co., 500 Fifth Ave., N. Y. C.

Paint

56. "How to Paint Concrete Floors." Describing Medusa Portland Cement Paint. How it prevents deterioration by keeping moisture from seeping through the building material. Medusa Portland Cement Co., 1000 Midland Bldg., Cleveland, Ohio.

Fireplaces

57. "Bonded Fireplace." Describes the method by which the Bennett fireplace circulates warm air and prevents drafts. Bennett Fireplace Corporation, Norwich, New York.

Portable Houses and Log Cabins

58. Hodgson Houses. An illustrated catalog of houses and their floor plans. This concern also makes greenhouses and garden furniture. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

GARDENING

Seeds, Bulbs & Nursery Stock

59. "Burpee's Garden Book." A garden guide containing hundreds of illustrations. Describes flowers and vegetables. W. Atlee Burpee Co., 178 Burpee Bldg., Philadelphia, Pa.

60. "Dreer's Garden Book, 1935." This is a complete gardening guide containing 200 pages of helpful information. Profusely illustrated. Henry A. Dreer, 166 Dreer Bldg., Philadelphia, Pa.

61. Richard Diener. A catalog of Gladiolus, Petunia, Dahlias, Delphiniums and other novelties, free on request. Richard Diener, Oxnard, Calif.

62. "The Gladiolus Fancier's Guidebook for 1935." Copyrighted, up-to-the-minute information on the culture, flower-arrangement, bulb diseases, etc., of the Gladiolus. H. O. Evans, Bedford, Ohio.

63. "Everything for the Garden." The new Henderson catalog contains 32 color illustrations and hundreds of others in black and white. There are special collections of flower and vegetable seeds. Peter Henderson & Co., 35 Cortlandt Street, New York City.

64. "Book for Garden Lovers." The 1935 annual of this firm is profusely illustrated. Several of the latest flower novelties are shown, together with old favorites. Price 35 cents. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., New York City.

65. "Sutton's Amateur's Guide in Horticulture." Many varieties of seeds are listed in this 200 page book which contains valuable horticultural advice. Thirty-five cents a copy. Sutton & Sons, Ltd., Box 23, Reading, Eng.

66. Totty's. A copy of Totty's 1935 catalog will be reserved on request. It will be available shortly. Charles H. Totty, Box 6, Madison, N. J.

67. Wayside Gardens. The Hardy Plant catalog from Wayside shows several new things for 1935. This is sent free of charge. Wayside Gardens, 30 Mentor Ave., Mentor, O.

HOUSE FURNISHINGS

Bedding

68. "Your Blankets, Their Selection and Care." This booklet describes the method of testing the quality of blankets, their care and washing. Kenwood Mills, Empire State Bldg., New York City.

69. "Interesting Cases from the Mattress Clinic." An illustrated booklet on the finer points of choosing mattresses, pillows and other sleeping equipment. From the World's only Sleep Shop. Lewis & Conger, 6th Avenue, New York City.

70. "A Little Guide to Bedroom Decoration." Illustrations in color show rooms in various period styles with appropriate covers on the beds. Louisville Bedding Co., Inc., Louisville, Ky.

71. "North Star History." An interesting story of good blanket making and instructions on laundering. North Star Woolen Mill Co., Minneapolis, Minn.

72. "The Inside Story." The important features of the Perfect Sleeper Mattress are outlined and illustrated in this booklet. Sleeper Products, Inc., Space 1430 American Furniture Mart, Chicago, Ill.

Floor & Wall Coverings

73. Amtorg Rugs. A booklet of full color and black and white illustrations of imported Caucasian and Turkestan rugs. Amtorg Trading Corp., 261 Fifth Avenue, N. Y. C.

74. "Floor Beauty for New Homes and Old." The story of Armstrong's linoleum is told in a beautifully illustrated catalog. This floor covering is stain-proof and soil-proof. Ten cents. Armstrong Cork Co., Floor Div., 969 Mulberry Street, Lancaster, Pa.

75. "Useful Facts About the Care of Rugs and Carpets." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

76. "The Story of Rugs and Rug Weaving." Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. Mohawk Carpet Mills, 295 Fifth Ave., New York City.

77. "Bride's Book on Floor Coverings." This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. Alexander Smith, HG., 577 Fifth Ave., N. Y. C.

78. "Mayflower World's Fair Wall Papers." This book shows the new Mayflower patterns and color photographs of model rooms. Mayflower Wall Papers, Dept. HG., Rogers Park Sta., Chicago, Ill.

China, Glassware & Silver

79. "Correct Wine and Table Service." A book describing and illustrating the proper way to serve wines at the table. Fostoria Glass Co., Moundsville, W. Va.

80. "Correct Table Setting." Illustrations show the proper arrangement of silver for various table settings. 10c. International Silver Co., Wallingford, Conn.

81. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, 160 Fifth Ave., New York City.

82. "The History of the Spoon, Knife and Fork." This interesting booklet is sent out free of charge on request. Reed & Barton Corp., Taunton, Mass.

Upholstery & Window Treatments

83. "Book of Blinds." The booklet shows over twenty photographs of Columbia Venetian Blinds. The Columbia Mills, Inc., 225 Fifth Ave., New York City.

84. "Ra-Tox Venetian Blinds." Folder lists ten benefits to be gained by using Ra-Tox blinds. Custom built and obtainable in any color combinations. Hough Shade Corp., Janesville, Wisc.

85. "Quaker Curtains." Illustrates window curtaining problems and gives their solutions. Ten cents. Quaker Lace Co., 350 Fifth Avenue, New York City.

86. Pella Venetian Blinds. In requesting descriptive literature on these blinds indicate whether you are a home owner, architect, builder or decorator. Rolscreen Co., 7104 Main Street, Pella, Iowa.

MISCELLANEOUS

Beverages

87. "Wines—How, When and What to Serve." The time to serve wines, types of glasses, and assortments to keep on hand are a few of the subjects discussed in this book. 25c. Schenley Import Corp., 20 West 40th Street, New York City.

Beauty & Charm

88. "Complexions in the Mayfair Manner." Describes Yardley's Toiletries for bath, skin care and make-up. Yardley & Co., Ltd., 620 Fifth Ave., New York City.

89. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in charm and the Charm-Test. Margery Wilson, 22-B, 1148 Fifth Avenue, New York City.

For Informal Entertainment

90. "How to Serve Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price ten cents. Chase Brass & Copper Co., Inc., Waterbury, Conn.

91. "Toast and Things." Illustrates the new Toastmaster Breakfast Tray and the new Hospitality Tray, and mentions appetizing foods to fill them. Waters Genter Co., Minneapolis, Minn.

92. "Tipple Tumbler." A folder illustrates this modern cocktail shaker which comes in either Sparkling Chromium or Satin-Ray Aluminum, trimmed in Bakelite. West Bend Aluminum Co., West Bend, Wisconsin.

Travel

93. "Sunshine, Here We Come." Brief descriptions of southern cruises during February, March and April. There are cruises to Bermuda, Nassau, West Indies and South America. The SS Aquitania runs two cruises to Egypt and the Mediterranean. Address House & Garden's Reader Service Bureau, Greenwich, Conn.

94. Mediterranean and West Indies Cruise Literature. The Conte di Savoia and the Rex will make cruises to the Mediterranean and Holy Land, in February. The Saturnia will make a Lincoln's Birthday cruise to the West Indies, February 9th and a Mediterranean cruise on March 27th. Italian Line, 1 State St., N. Y. C.

95. West Indies and Caribbean Cruises. A wide selection of cruises are run from New York and New Orleans. Literature is available from the United Fruit Company, 332 Fifth Ave., New York City.

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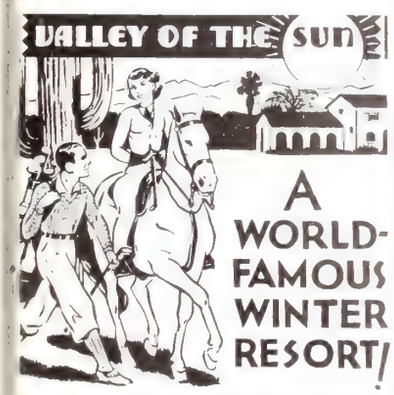
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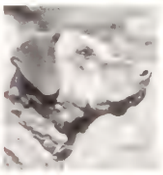
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THE winner of the Open All Age Stake at Fisher's Island was Fleet of Falcon Hill, here photographed retrieving to his owner, Henry L. Ferguson

The English Springer

IF I were asked to name the most useful gun-dog, I would unhesitatingly say the English Springer Spaniel. Discussing this breed with men and women who have used every breed of gun-dog—and they are many—I find that they take their hats off to the English Springer. They say that they know of no other breed that can so thoroughly fill the place of an all-round sportsman's friend and helper. Probably some other breeds can do an individual task as well, and perhaps better, but as an all-rounder, a well-trained Springer Spaniel is hard to beat.

Mr. Freeman Lloyd, in his well-known book, *All Spaniels* writes: "Ten years ago (1920) I was in Toronto, Canada, as a judge of dogs at the annual exhibition. After the show, Dr. A. J. Campbell of that city, knowing I was fond of old sporting paintings and prints, secured me an invitation from the late Harry Johnston, a prominent merchant, with a delightful residence at Rosedale. . . . Crossing the lawn, some good liver-and-white Pointers came bounding out to meet us. Then a brace of well-bred Irish Setters, backed up by a lovely brace of white-and-liver English Springer Spaniel puppies, the sight of which stirred some hidden sentiment in my heart. . . . It was there that I resolved to bring to the notice of American sportsmen the value of the Springer Spaniel as a gun-dog."

Just how well Mr. Lloyd carried out his resolution is attested by the fact that at the tenth annual four-day field trial meeting of the English Springer Spaniel Field Trial Association held at Fisher's Island, New York, on October 24-27th 1933, Mr. Lloyd was presented with a loving cup in recognition of his popularization of the Springer Spaniel in America.

Of all the different kinds of gun-dogs the Spaniel is the oldest. While the origin and history of many of the recognized breeds are obscure, records in abundance, both in writings and paintings, indicate that the pure strains of English Springers have been maintained through the centuries. Spaniels have been employed ever since "shooting flying" came into fashion. Francis Barlow, father of English sporting art, in one of his first prints, published in 1686, shows sportsmen on horseback shooting pheasants on the wing. The dogs used for hunting, or "pushing up" the game were Springer Spaniels of the same build and characteristics as the Springers of the present day.

Further, that the Springer's an-

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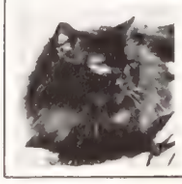
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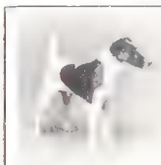


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MRS. PHILIP DATER at the Fisher's Island English Springer Spaniel field trials with Morewood Rush. This is the dog that won the Members Stake

The English Springer

cestors were well distributed all over Europe may be proved from medieval tapestries and paintings by old masters in Italy, Holland, France, Germany and England. It would seem that the Spaniel has been the friend of the hunter of game birds for hundreds of years. The Spaniels of today have lost little of the type of the Spaniel of long ago.

Probably no breed of dog has risen in public appreciation in this country in so short time as has this wonderfully interesting and useful Springer. The first one registered as such in the 1910 American Kennel Club Stud Book was Denne Lucy (14264). She was bred by F. Winton Smith of the internationally known Beechwood Kennels, England. Lucy was by Beechgrove Donaldson out of Beechgrove Clara, and was whelped January 30, 1908. The honor of importing the first A. K. C. registered Springer belongs to Mr. Hobart Ames, North Easton, Massachusetts. Among those who were actively interested in the early history of the Springer in this country and who participated in the early days of Springer Spaniel field trials was the late Mr. A. A. Busch of St. Louis, Missouri.

The first Spaniel field trials held in North America took place near Winnipeg, Canada, in September, 1922. The first class of Springer Spaniels was exhibited in this country at the Englewood, New Jersey, show in October, 1922. Seven dogs were shown, and one of the exhibitors was Mr. Lloyd. Incidentally, Mr. Lloyd was the judge at what was considered the record show of Springers at the English Springer Spaniel Club of Michigan Show held in Detroit on November 4th, 1934, at which one hundred and three Springers were shown.

Interest in the breed spread

(*Continued on page 12*)

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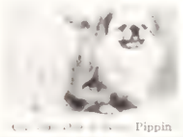
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ANOTHER of the competing dogs at Fisher's Island was Berkeley Jess, here shown with her owner, Miss Jean Ellis. Jess won the Non-winners Stake

The English Springer

(CONTINUED FROM PAGE 11)

rapidly with the result that in 1924 the English Springer Spaniel Association of America held its first trial on Fisher's Island, New York. This island is noted for the ideal conditions under which Spaniel trials may be conducted, and it is here that the real Springer Spaniel can show his best work, and does. The cover on the island is strictly of the real Spaniel country description. It is a decisive test of the English Springer Spaniel's perseverance, endurance and courage. The Fisher's Island trials were started and are now carried on by a body of Springer Spaniel-loving men and women. It is to them that we owe so much for the development of the Springer in America. Each year new converts come to these trials which are open to the public. It was at the trials held at Fisher's Island in October, 1934, that the photographs that illustrate this article were taken. It was here that this writer first saw and will long remember his very favorable impression of the Springer's work in the field and in the water, and as an owner of one, I can attest to its fine qualities as a house dog. It is pleasant to recall the work of these dogs who showed boundless energy, afraid of no cover that confronted them, standing to their game, answering every signal, and showing superb nose work on all game, dead or wounded.

At Fisher's Island trials water tests as well as land work were carried on. While it can hardly be said that the average Springer is as strong and as capable in the water as the Chesapeake Bay or Labrador, still the fifty-pound Spaniel can be as useful since he has no fear or hesitancy of cold or exceedingly rough weather. As a dog for the duck hunter, Spaniels of a size smaller than that of the large Retrievers are considered desirable, where space is limited. We must not forget that the outstanding characteristic of the Springer is to take things as he finds them, and then do his best.

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WHAT'S WHAT IN HOUSE & GARDEN



■ [illegible] the Rose [illegible] the [illegible] period. [illegible] style that is [illegible]



■ Gardening, [illegible] has its emphatic moments of leaping forward and turning back. Witness the simultaneous enthusiasms for new Rose varieties and for varieties from gardens a century old. Or, if you prefer, consider the present vogue of modern Iris and the equally pronounced popularity of herb growing. Odd folk, gardeners, but we do go in for Grandmother's herbs, such as Mrs. Wilder discusses on page [illegible]



■ You have certainly noticed in moving from place to place changes in the taste of drinking water. You have also noticed in some places no matter how hard you work the soap it is difficult to get a lather. You attribute this to hard water, and you are right. But have you ever learned just what trouble and expense hard water can bring? And do you know what to do about it? We didn't until we read Godfrey Ernst's article. It told us things that we had always wanted to find out. You will be interested, too. See page 35



■ Our floors are cutting up a bit these days. Designs underfoot, instead of being woven, are sliced out of linoleum or rubber, or inlaid in cement or asphalt. If carpeting is used, pattern is achieved with scissors and a paste-pot. Seven floors of this type created for us by George Sakier, modern designer, are on pages 38 and 39. Mr. Sakier reviews the field of floor coverings on page 37



HERE ARE VALIANT AIDS TO "FLAVOR-BALANCE"

By Josephine Gibson

THE ART OF FLAVOR CONTRAST

PLENTY we've heard about balanced meals—nutritionally counterpointed. All this dietary business has perhaps obscured the importance—to those wise souls who believe in eating for fun—of *flavor-balance.* Now, the composite of flavor of the average modern dinner is all too subtle, too pastel-like. It needs more splashes of vivid and exciting flavor-color to relieve the monotony. In other words, far more 'tween-bite contrast, to lure on flagging appetites.

I suggest adding to the palate-palette a wide variety of appetite enticers of the 57 Varieties, and for your convenience I will name them. Sweet and sour gherkins, mixed pickles, chow chow pickle, sweet mustard pickle, dill pickles, fresh cucumber pickle, India relish, pickled onions, Spanish queen and stuffed olives and ripe olives. Also crab apple, quince, currant and grape jellies. Heinz makes them all, and right well. Be liberal, sometimes even lavish, with your flavor contrasts.

Other secrets of enticing variety lie in placing on the dinner table ready sauces with which to fleck foods with favored flavors—Heinz tomato ketchup, chili sauce, beefsteak sauce, prepared mustard and Worcestershire sauce. Thus each guest can add the flavor of his choice. Make sure of flavor-balanced dinners with liberal assortments of these Heinz palate-tempters.

THE BULLETIN BOARD

NEW YORK'S FIRST DECORATOR. In the *New York Gazette* for December 18th, 1751, there advertised one Martha Lazley, "Late of Great Britain who Maketh and Teacheth . . . Artificial Fruit and Flowers and other Wax Works Needlework Philligree and Pencil Work upon Muslin . . . As also to Paint upon glass and Transparent for Sconces." We give Miss Lazley the palm for being New York's first decorator.



ECLOGA OF APRONS. A Paris columnist has recently stepped down from her heights to glorify the humble apron. True, her design is a pretty fancy looking affair, but it is a move in the right direction, and if aprons can be brought back into the domestic picture we shall sing pæans of praise. There was a time when the apron was the symbol of a good housewife—an apron tied with a string around the waist. Then it was enlarged to cover the entire front, and finally it became a work dress. In the course of this evolution, the old-fashioned apron got relegated to the undesirable symbols of servitude. It might well be revived. Today very old ladies wear aprons as part of their regular costume. When we see a housewife who isn't above wearing an apron, we know that her house is usually well run and her meals are memorable.

BIRDS AND WILD FLOWERS. That the interest in native American plants is steadily increasing in both volume and intelligence is clearly evidenced by the plan now under way to set aside nine acres in the New York Botanical Garden for a wild flower and bird sanctuary. The project was inaugurated and is being handled by the New York Bird and Tree Club, with the cooperation of the Botanical Garden, and may well be the forerunner of similar undertakings in other states. The area, which will be enclosed by a fence to exclude predatory animals, human as well as four-footed, is a natural woodland along the Bronx River, admirably adapted to sanctuary purposes. Beyond question it will become a notably interesting and successful year-round haven for bird and plant life—a unique achievement actually within the city limits. Entrance will be permitted only to those whose honorable interest in wild life is assured.

A fund is now being raised for the construction of the protective fence. Contributions to it may be sent to the Chairman of the Sanctuary Committee, Mrs. W. W. Nichols, at the Scarsdale Bank & Trust Co., Scarsdale, N. Y.

BILLBOARD SENSE. Even in these enlightened days one occasionally hears the query, "What good do the garden clubs really do?" To the attention of any who may still feel inclined to ask that question we commend the determined drive of the Federated Garden Clubs of Connecticut for sane regulation of the billboard evil along the rural highways of their state. Despite the traditional tendency of legislators to hearken to the clinking of the moneyed interests rather than to the still, small voice of the private constituent, there is abundant evidence that in this case the latter is commanding very, very serious attention. Whether or not the regulatory Kitchell Bill passes at the present session of the Legislature is uncertain at the moment of writing. But there is no more doubt of ultimate victory for the forces of decent public opinion, headed and made vocal by the Federated Clubs, than there is of the soundness of this drive for lovelier, safer highways in a state already noted for its rural beauty.



PILGRIMAGES. Two garden pilgrimages of unusual interest will be undertaken this spring: the Garden Club of America's trip to Japan and the general pilgrimage to Holland under the auspices of the Horticultural Society of New York to see the great International Flower Show. The latter is held every ten years at Hiemstede and is truly international. Those who join it can also see the English spring show at Chelsea.

ARCHITECTURAL TALK. In the midst of the shifting sands of this complicated and perplexing life it is reassuring to discover that *Caulicoli* isn't a vegetable, but the eight stalks supporting the volutes in the upper part of a Corinthian column; that a *Feritory* is a shrine for relics designed to be carried in procession; that a *Glyptotheca* is a building to contain sculpture; that *Hypocaust* was part of a Roman heating system; that *Necking* isn't what you suppose, but a detail of a Roman capital; that a *Quirk* isn't a funny idea, but a V-shaped incision in a moulding; and that a *Zoophorus* is a frieze in which reliefs of animals are shown.

WE TAKE IT BACK. In October we expressed our disappointment that the Government's interest in housing did not extend to landscaping the grounds around one's home. We take this back. The State Director for Alabama, Mr. Robert Jemison, Jr., calls our attention to the fact that the Government does lend money for such improvements, especially the planting of trees.



CAPTURED BOTANISTS. [illegible] it was not unusual for plants to be gathered in among the booty, and the captors rarely neglected to cash in on them. Thus the record of a certain rare *Fraxinus* or Ash tree reads, "Introduced in 1803 by purchase from the captors of a French vessel." In another instance a Dutch privateer overhauled the boat in which the French botanist, Billardière, was bringing home plants from an expedition. [illegible] English, but Sir Joseph Banks, with characteristic British honesty, restored the plants to Billardière.

IT IS GOOD FOR US TO BE HERE

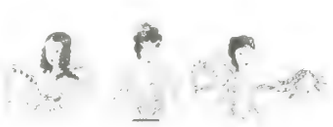
A house upon a steep green hill,
Forests above,
Orchards below;
And in the forest coos a dove
With [illegible]
From the cider mill

Cool summer mists are comforting
To parching grass
And drooping fern,
Strengthening as the cool days pass;
And birds return
And sing.

Love folds his arms about this place,
Holding it dear,
And the warm sun
Shines down upon us gently here
When the mists run
Before his face.

—KENYON [illegible]

SECOND GENERATION. During those years before we entered the war that was to bring death to him, Joyce Kilmer's poems appeared regularly in House & Garden. So it is a pleasure to welcome Joyce's son, Kenton, to these pages. The second generation promises to carry on a splendid heritage of verse.



THINGS LADIES DID. From time to time we have been making a mental collection of the amusements whereby the ladies of the 18th Century passed their time and increased their culture. Some embroidered, some collected shells. Not a few tried their hand at etching and quite a number went in for painting birds and flowers. Of the latter group, the library at McGill University, Montreal, has an unusual collection—water colors of birds and flowers of India and the East—that were painted by the wives of English officials resident there. Evidently time hung quite heavily on the hands of these ladies, so they took to art and went completely floral and ornithological.



PAINTINGS BY ROBERT M. SCHROYER

Classical echoes in early New York

THE Edwin Forrest House in old Chelsea contains the drawing room illustrated on these two pages. The house was built in 1828 and furnished in a style strikingly like the designs suggested in Hope's *Household Furniture and Interior Decoration,* the handbook of the Regency, published in 1807. Two Ionic columns divide the room into equal parts. Doorways on the north wall are balanced by four French windows on the wall opposite



More Regency

by Richard Pratt

FURNITURE of the English Regency, which has been attracting the patronage of those who are alert to changes in furniture styles, boasts an interesting heritage. Its presence began to be felt in the last quarter of the 18th Century when a classical revival set the artistic world of Europe agog and architects reflected the new taste in their Graeco-Roman buildings and furniture designers in their enthusiasm for classical motifs.

While in actual time the English Regency ran only from 1810 to 1820, the style continued its influence for many years afterward both in England and America—in America to the later 1830s. The architecture of the English Regency was obviously classical, whereas the furniture can be defined as a more robust and more comfortable interpretation of the Directoire style, the style with which France had expressed its interest in the classical revival. It was free from that saccharine decoration in which the Adam Brothers indulged; in short, it was an expression not alone of the interests of the times but the attitude toward life as well.

English Regency was a reflection of the clothes men and women wore, of their sport, their diversions, their amusements both at home and at the fashionable watering places. In it we can read the gradual settling down of a people into that eminent respectability which was to follow in early Victorian times.

A link between that era in the Old Country and its reflection in the new is found in New York City, in the drawing room illustrated on these two pages. This house in old Chelsea is commonly referred to as the Edwin Forrest House, because that distinguished Shakespearean actor lived in it for a long time. Originally it was built and furnished early in the 18th Century by a Mr. Cogghill, an English weaver of scholarly tastes and wide learning, who came to this country with his lovely young bride. To assuage her recurring homesickness, he built this house in 1828 and in every detail, even to the surrounding garden, reproduced her girlhood home in Leeds.

The furnishings are Empire with some touches of the Directoire and details of a later era added by subsequent owners. Elegant and spacious, it still stands as a reminder of a taste that was suitable to the gracious living of over a century ago.

Whereas previous classical furniture styles—Adam, Empire and Directoire—may have been archæologically correct, the English Regency tempered its designs with a taste more indulgent to the needs of the body. Indeed the Regency style might be defined as the ultimate humanizing of classicism.

The first thing that strikes one about Regency rooms is that they were superbly well proportioned. Though generally rectangular, they often were extended into a semi-circular or elliptical end and with rounded or elliptical bay windows. Their high ceilings gave even the smallest rooms a spacious air.

Windows, both those with double-hung sash and those with full-length French casements, were generously wide and set in deep reveals in the sides of which were folded paneled hinged shutters. The panes were large and often of tinted glass. Some old houses in Philadelphia and others on Beacon Hill, Boston, still have tinted panes of this type.

The niche, set in halls, libraries and on stairs, was a favorite detail of the period. Flat arches sunk into walls made recesses in dining rooms; in fact the arch was a particular Regency device. While in public buildings the ceilings might be arched,

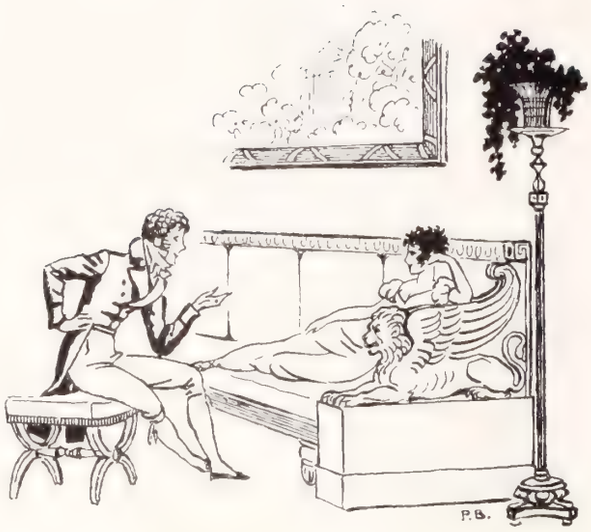
the usual Regency ceiling in homes was flat, its decoration being confined to a central plaster ornament and a cornice of Greek and Roman motifs.

Doors were given distinction in the more elaborate rooms. While the stiles and rails were plain, the panels would be painted, overlaid with classical devices.

Whereas in the Adam period classical decorations had fairly encrusted the fireplace surrounds and mantel, in the Regency no such wedding-cake decoration was evident. In fact the mantels are relatively plain. The fireplace surround was often faced with polished steel and simple brass or cast iron decorations. For the mantel itself, wood and plain white, gray, or black marble were used.

Return once more to the walls. In addition to niches and flat arches mentioned above, the wall surfaces of Regency rooms were divided in various ways. The more expensive interiors indulged in the luxury of pilasters and columns—such as those shown in the room illustrated on the foregoing pages. The more modest interior retained the dado of the preceding era, which was finished with a slightly projecting moulding known as a chair rail. These dados were either paneled or papered, and when papered, the chair rail, of course, was of wood moulding. Still other rooms—and these represented the majority—permitted their walls to remain uninterrupted and undecorated, save for an occasional relief found in panels formed by bands of ivy, laurel or vine leaves and such decorative devices as rosettes, crossed arrows and griffins.

Both paint and paper were employed for wall coverings. When painted, the panels might be marked off by shallow plaster mouldings or strips of decorative paper in the vine-leaf style, or painted borders. The colors chosen for wall paint



—and these also are found in the papers—were pale yellow, bright yellow, buff, apricot, Chinese pink, sea green, lavender, light blue and salmon. While the woodwork in some instances remained white, it often was painted a darker tone than the wall or a color to contrast with it. In libraries and dining rooms, graining to simulate oak was very fashionable.

The wall papers of the period were both plain and marbleized. Some were painted to simulate moulding in the Baroque fashion of an earlier era. Flower and vine borders were placed at the corners and along the base and top. Besides there were all-over papers with landscapes and architectural views. Such papers would be found in drawing rooms. The more intimate rooms, bedrooms especially, had smaller patterns of lattice, ribbons, vine leaves or some classical device.

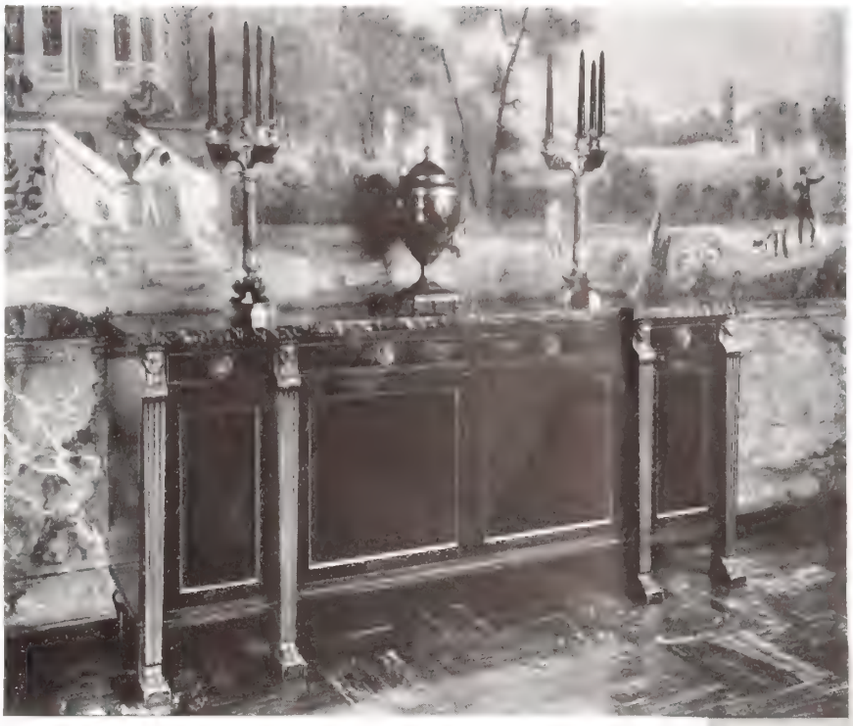
So much for the architectural background of these Regency rooms. What were the curtains like? The rugs or carpeting? The furniture? Lighting fixtures? Accessories?

In halls and vestibules and in the elaborate rooms of large houses the floor was often covered with black and white marble tiles. In the others wood was used and over this carpets and large rugs with only a small band of wood showing. These carpets either were plain, often an unobtrusive gray, or an all-over pattern of leaves and flowers repeated or a plain carpet with a large middle decoration and surrounding borders. When the carpet was plain, its surface might be relieved by a small Aubusson laid in front of the fireplace.

Regency curtains were draped. This style has gradually been revived until today the draped curtain is considered a foremost taste. Bright and contrasting colors were used—often two or more colored fabrics hung from gilt valances or curtain rods. The valance, which might be in a color different from the hangings, would be looped over (*Continued on page* 64)







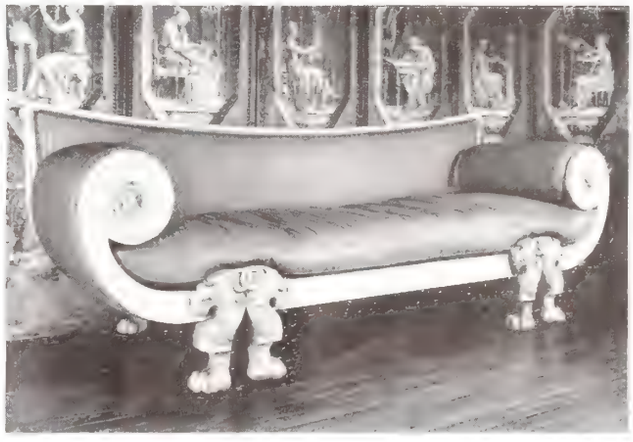














C. S. LINCOLN

Illustrated are fine examples of Regency furniture. Opposite: Mahogany bookcase, gilded mounts. Mrs. Buel Clay, antique black and gold. Westport Antique Shop. Above: Buffet and sideboard in Mrs. Lyra Winter's dining room. Black lacquer sofa, painted sofa. Mrs. Buel Green and gold chair. Westport Antique Shop. Mcleod and Fuller. Ashley Kent Window. Sketches from Noel Coward's *Conversation Piece* and the cartoons by Brissaud's delightful drawings was taken from. Duncan Hines' *Household Furniture and Interior Decoration*, courtesy of Wm.





Connecticut garden terrace



The garden terrace at the rear of the home of Mr. and Mrs. S. H. Watts at New Canaan, Conn., has recently been enlarged to include an open outdoor sitting room at one end and a plaster and rough-beamed wall at the other. In a niche midway along this wall stands a lead figure of Lady Francis holding a small bowl, upon the rim of which two birds are perched. Three lead basins of water ripple below her feet. The sculptor of this figure was Sylvia Shaw Judson. Cameron Clark was architect for the alterations and Agnes Selkirk Clark landscape architect

When books are more than decoration

A GLANCE over the magazines devoted to the furnishings of the home will reveal that scant attention has been paid the library. Such gestures as have been made in its direction are generally concerned with the more elaborately exploited and extensively advertised fixtures of a library—its bookcases, chairs, rugs, desk, couches and lighting fixtures. Of the books themselves and how one goes about accumulating a library very little is said.



True, we are sententiously assured that nothing is so decorative as the multi-colored *backs* of books, but very little has been written in this field on the *insides* of books and the part they play in making a richer and more permanent home life.

Some fortunate and rare souls inherit libraries. Thereafter all they have to do is to build on the foundations laid by their predecessors. Most of us accumulate our own collection of books and, in that accumulating, find some of the happiest of possible experiences.

NOTHING is so indicative of the mind of the home owner as the books upon his shelves. They are almost as sure a test of his personality as his eyes. It is also well-nigh axiomatic that you can tell the true from the false book lover by the fact that the true does not consider his books merely as decoration. The inside of the owner and the inside of his books have a canny way of being alike.

They are alike in that they may represent the successive interests and hobbies of his growing years, or they may stand as symbols of the many facets of his mind, or, as he grows older, may represent the topics he has chosen to specialize in. Eventually all intelligent readers cease their mental wandering over the world and become satisfied to move around in a limited space of time. In short, one either accumulates books haphazardly—any old books—or, by a process of gradually refined selection, comes to collect them.

Collecting books may be set down either as one of the finest of enjoyments or as a species of madness. The size of the collector's purse—as many a life and library can attest—is no indication of the richness of the books with which he surrounds himself. Many a man has gone without the amenities of comfort and the necessities of living that he might add to his shelves. To the true collector the problem of affording books is one of the most annoying with which his days are pestered. Then, when he has afforded them, he next must decide which ones to discard to gain space for the new. Which ones has he outgrown? Which ones should he pass on to other hands?

THESE disjointed thoughts were originally begun with the notion that they might formulate some rules for assembling a library. That effort would be too ambitious for this limited space. Besides, there aren't any rules. There are as many kinds of libraries as there are topics and interests. The only rule we know is this: find out the kind of person you are and then go ahead and assemble the kind of books that amuse or interest you.

While the average person may not aspire to a scholar's library, some elements of that sort of library should be in every collection. Books of reference, an encyclopaedia, and an atlas are essential. Even a detective story may be placed in—say, Tabago, and where would you be if you couldn't find where Tabago is? You might even be moved to read something of its history. Before you know it you'll become a Tabago expert. Many a man has been set astride his hobby by just such a casual incentive. In the mind of the true book-lover, curiosity is always keen and without books of reference it cannot be satisfied.

SOME country house libraries, like the furnishing of some country houses, may be merely the left-overs from town. A library of discards is apt to prove disappointing. Once the juice is squeezed from the orange, why keep the skin? It is better to start the country house book shelf with only those volumes one can never be without, and from that point on build up the accumulation according to one's hobbies. These may be gardening or horses or husbandry or dogs or wood carving. Soon enough the shelves begin to bulge. But it is a pretty poor country house library that hasn't an abundance of fiction and utterly frivolous books. In one country house north of Chicago, the stairs up to the guest rooms are lined with detective stories. Nor are there any rules in that house as to how late you can burn your light. Pick out your horror—so to bed!

The books that one usually finds in guest rooms are apt to breed pretty cynical thoughts. Often they appear to have been put there when the house was first built—and were certainly never since changed. Just as one tries not to subject a guest to the same dinner menu twice in succession, so should the generous, thoughtful host not require the same diet of bed-reading.

BUT we have strayed away from our original theme and we must go back to it promptly.

The house that has many and well-selected books is never an empty house; one can never be alone in it. Though the owner be miles away, he is always present in the reading fare his shelves offer you. The books are the man. And, left alone with them, you will probably grow to know him better than even if you two had passed hours face to face. Few of us care to wear our hearts on our sleeves, but our books are always a revelation.

Perhaps we might be rendering the world a great service if we could only choke off all this prattle about books as decoration. Let us hold books to be part of ourselves—our living selves, the best of ourselves. Let us quit making the library into a stage set and thenceforth strive to make it the real heart of the home.

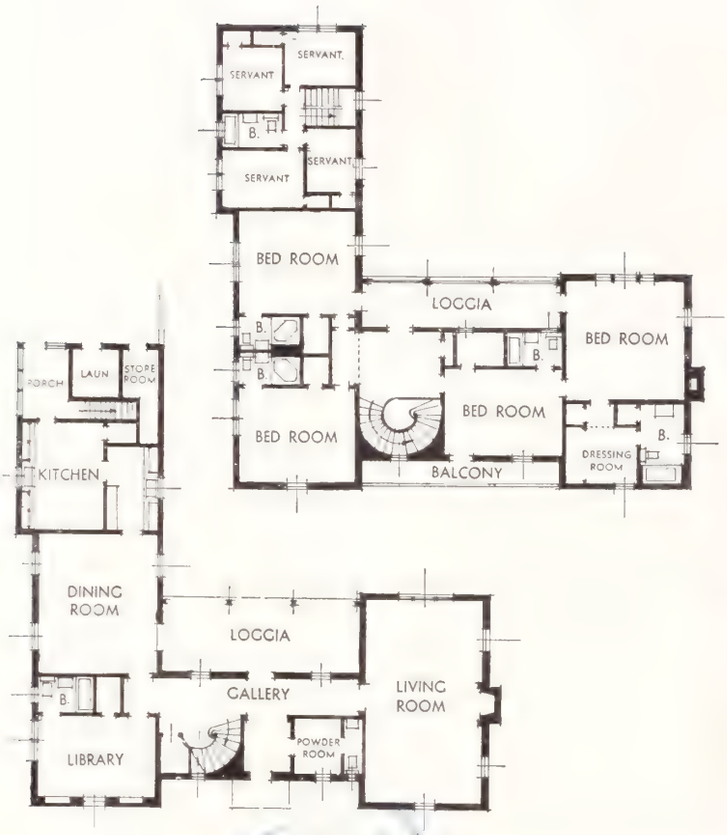
—RICHARDSON WRIGHT



Asymmetrical setting on sapphire glass

THERE'S a fresh idea in this asymmetrical luncheon setting designed by Robert Locher for McCutcheon's. Practical, too, if space is limited and the table forced to stand against the wall. The top is of sapphire glass, brilliant with the silver, Majorcan linen and creamy shell spilling purple and red grapes. Silver, including the new service plates, is Rogers, Lunt & Bowlen's Modern-Classic pattern designed by Mr. Locher

West Indian Colonial invades the deep South



At Palm Beach, Howard Major has designed a house in the British West Indian Colonial style for Mrs. George Jessel, known to many as Norma Talmadge. Two advancing end sections are connected by a balcony. The roofs are low. It is a comfortable and picturesque style of architecture, rich in relation with the deep South

The family living quarters are in the main body of the house, and the service in the rear wing, affording the family four bedrooms and the same number of baths upstairs and the usual complement of rooms below. It is a stucco house in which the dominant decorative feature is the wrought iron balcony with its neat valance at the cornice

GAY B. GAME

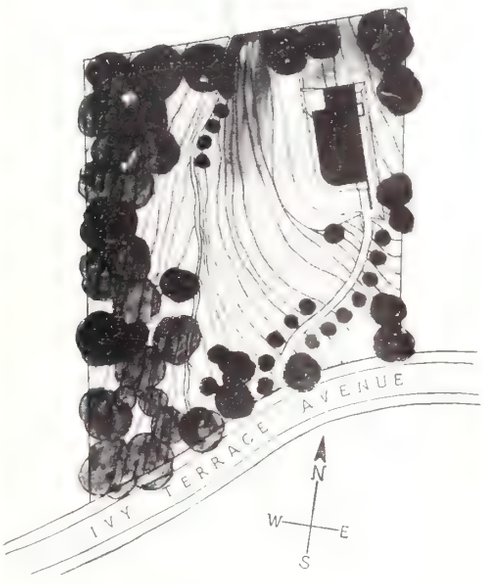


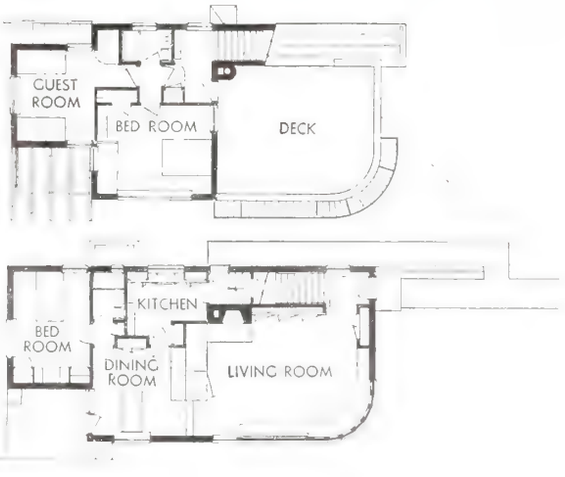




RICHARD T. ERDNER







CHARLOTTESVILLE, usually dominated by the tradition of Jefferson, has recently admitted to its sacred precincts this little whitewashed house in contemporary manner. It is the home of Mrs. James A. Cole, of which Kenneth Day and Newcomb T. Montgomery were architects. As the plan shows, it was designed to conform to site

THE problem was to house two sisters pleasantly and at low cost. One finds privacy on the ground floor, the other above. Up here is a sun deck and the principal rooms facing the lawn to a distant wood. Simple, automatic equipment makes maintenance without service an easy task. House is brick veneer whitewashed and aluminum strip

A recent planting of modernism in old Virginia

An herb garden on Cape Cod's southern coast

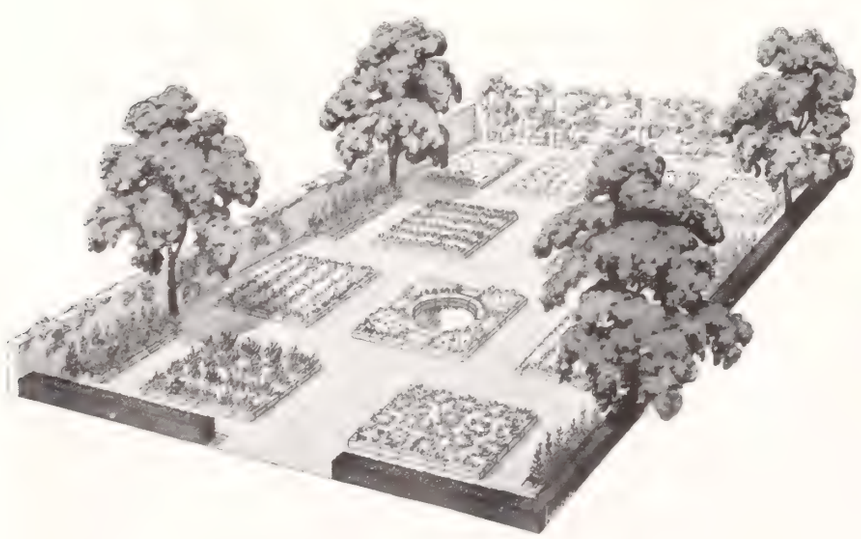
By Louise Beebe Wilder

The wheel turns and things come round again. The discarded becomes the cherished. Put your wedding gown carefully away and some day your modern young grand-daughter will wear it proudly at her own wedding. Furniture once prized becomes worthless in the eyes of one generation and priceless in those of the next. Repudiate as outworn the ethics and ideas of decorum assimilated in a Victorian upbringing and presently you will find yourself casting about for them and seeking to weave them into the confused pattern of your life in an attempt to give it strength and wearableness against the flying splinters from exploded theories that assail on every side.

In horticulture as in life the spirit is ever seeking something satisfying, turning from the old to the new and from the new back again towards the old.

All over the land today there is a resumption of the cultivation of a certain class of plants that have been ignored since our foremothers turned from them towards the ever increasing corner drugstores, delicatessens and beauty parlors. Herbs—herbs of healing, of culinary value, for fragrance and for cosmetic uses. Once, and not very long ago, every home plot, large or small, boasted its patch of herbs, which was in constant requisition for one or another domestic need. Then they fell out of fashion. True, in very rural neighborhoods, the herb plot never wholly disappeared. The automobile, the telephone, even the showy mail-order catalogs failed to wipe out completely the little assemblages of medicinal herbs cherished by women in remote sections of the countryside against sudden illness or declining health. Nor did the herb-gatherer become an extinct phenomenon. He, or mayhap she, still wanders, basket and knife in hand, a shy, evasive figure in nondescript garments, through back-country neighborhoods and lonely hill districts. But herb gardens no longer held a conspicuous place among horticultural activities. Of late years, however, interest in them has been widely revived. Seeds long-buried beneath social usage sprang to life in Lady Rosalind Northcote's *The Book of Herbs,* followed by Frances Bardswell's *The Herb Garden* and Hilda Leyel's *The Magic of Herbs.* In London, Culpepper House was founded to house and distribute all sorts of medicines, cosmetics and perfumes made from herbs, and Mrs. M. Grieve wrote her *A Modern Herbal,* a monumental and widely informative work, and X. M. Boulestin and Jason Hill brought out their savory little book, *Herbs, Salads and Seasonings.* Agnes Arbor's and Eleanour Sinclair Rohde's writings on the early garden books and herbals served to fan the faintly glowing coals of interest into a steady flame. In this country the Herb Society of America has been inaugurated by a group of women who are making a study of the old art of herb culture and a fragrant crop of books, pamphlets and articles on the subject is making its appearance.

All this may in part account for the undoubted renaissance of the herb garden. But only in part. There is as well, I believe, this reaching out towards a way of life that seems to us, looking backward from the turmoil and uncertainty of the present, to have had in it distinct elements of peace and security. The herb garden becomes, so to speak, a mirror through which we may observe this period and perhaps learn to recapture some of its features that seem to us valuable and stable, even infinitely precious and desirable in this day.



In any case, whatever the reason, the herb garden has come back and is engaging the attention of many persons from many points of view. Some are interested in it mainly because of its historical aspects, others from the standpoint of household economics, still others for its decorative possibilities. There are many little plots containing a few culinary or sweet herbs as well as large gardens devoted to comprehensive collections of herbs. One of the finest I have seen belongs to Mrs. Geoffrey Whitney at Wood's Hole, Massachusetts.

Late last summer while visiting on Cape Cod I heard of a lady who, when her garden was open to the public for the benefit of a charity, stood in the midst of her herb garden with an armful of Rosemary and gave to each visitor a sprig of this fragrant herb. Always interested in the cultivation of herbs and all that pertained to them, this appealed to me as a most gracious and poetic gesture. Subsequently, Mrs. Whitney made my hostess and me welcome in her garden and an afternoon, and later a whole day, was spent in getting acquainted with its treasures. It is a quite enchanting place, and an herb garden on Cape Cod seems peculiarly appropriate. On this favored peninsula with its wild moors and ancient shadowing elms old customs are still followed, old traditions still cherished, and herbs with their long human past, their alleviating or curative properties, their soft hues and keen scents appear at home. As soon as you enter this herb garden you feel that here is something that "belongs" in every sense.

Mrs. Whitney's herb garden is an extensive one. It is reached by delightful ways through the beautiful and colorful main garden, but it appears to be secluded, as it is shut away from the rest of the place by the conformation of the land, a sheltered spot, open to the sun and looking toward the sea. It is on sloping ground and contrived in several sections, separated and bounded along one side by dry walls that are literally bursting with all sorts of herby things. They throng the tops of the walls as well as the crevices in the sides and the stone steps that lead from level to level have their quota of sweet smelling creeping things, so that one must walk delicately to keep from injuring them.

At one side of the lowest section is a small cottage, that (*Continued on page* 72)



A New England house in the old English tradition

THE rolling section of lower Connecticut known as Round Hill affords an ideal setting for the residence of Mr. and Mrs. Stanley Resor. And the architect, H. E. Woodsend, has complemented the site by the type of architecture he chose to erect on this rocky, outcropped corner of New England. It is the traditional type of English country house. The walls are of weathered Sharon stone and grayish white plaster broken by batteries of metal casement windows. Slate shingles in warm tones surface the roof. This many-gabled house rambles over its uneven site in such a way as to afford a splendid background for the gardens that Isabella Pendleton designed around it. The garden side is shown above



AN ENTRANCE lobby lies in the middle of the house, reached from the front entrance through an open timbered porch, and from the garden by the doorway shown to the right. On the entrance side, as the view on page 31 reveals, particularly wide casement windows and glass doors establish a pleasant relation between the house and the garden. In this hallway, especially designed double windows accommodate choice pieces of Early American glass arranged on shelves so that the light can filter through them. The floor here is of stone flagging and the walls are sheathed in pumpkin pine. The radiator enclosures are made from sheet iron panels pierced after the fashion of an antique lantern





Collector's taste in an early American setting

In a house designed by [illegible] home, it reflects their particular tastes. Mr. and Mrs. Stanley Resor have long been known for their interest in Early American furnishings and their Connecticut home at Round Hill was made to contain their collections. In addition to the glass in the entrance, various pieces are used through the house. In the lounge off the dining room, hand-hewn beams and paneling harmonize with whitewashed wall and broad hearth to make a background for country furniture



While the dining room is not consciously modern, its fresh coloring and simplicity give it quite a contemporary air. Plaster walls and low beamed ceiling are painted a clear white. The floor is a vari-colored quarry tile. The unusual oak door, like the room's furnishings, is provincial French. Into this rustic atmosphere enters the modern touch—the draperies are of white goatskin and the chair coverings and cushions are mostly white leather. In the near corner of the opposite page is a view of the interesting entrance hall

Since the site of the house has many outcroppings of rock, the architect naturally embodied some of that stone in his design. On this entrance side, for instance, the stone chimney easily speaks its relation with the immediate countryside, and the timbered entrance porch its contact with the living trees that surround the house. A nice feature of the house is its number of bay windows and long ranges of casement windows that make pleasant settings for the Early American and provincial furniture which is to be found within









THE "WILD" SECTION



BY THE ROCK GARDEN POOL





MORE OF THE ROCK GARDEN





THYMES AND DIANTHUS

THE SEVERAL views on these pages are of Mr. Hays' rock garden in New Hampshire where, despite the severity of the winter of 1933-4, practically all of the 375 varieties of plants came through with little or no protection. Generally speaking, it was the vegetation which rose above the snow line that suffered the greatest casualties. In some cases the wood was killed back partially; in others, the entire plant succumbed. The Lilacs, though, suffered no injury whatever

Hardiness takes the New Hampshire test

By Clarence L. Hay

THE LAST winter in the Northeastern section of the United States broke all recent records for general cussedness and left even the oldest inhabitant with nothing to say.

The mild winters of the past decade lulled us into a false sense of security and we all dared to try a number of plants which were not of ironclad hardiness. In the spring of 1934 we were left with no illusions. It was not the extreme of cold; nearly every winter we have temperatures of 35° below zero in our section. What did the damage was the duration of the arctic weather for two weeks at a time which took the life out of many plants.

But let this not take the heart out of the gardener. If a plant survives in the center of New Hampshire, the same variety should prove hardy for many miles to the south and west. The "Station" of which I write is on Lake Sunapee about thirty-five miles northwest of Concord. It is 1100 feet above sea level.

Let us take stock and see which varieties have proved that they "can take it."

In our garden the perennial border was protected with a covering of spruce boughs and without exception everything came through the winter without loss—Anchusas, Delphiniums, Erigerons, Eryngiums, Hollyhocks, Iris, Lilies, Lupines, Peonies, Phlox, Oriental Poppies, Statice, and even English Lavender. None gave any indication of having suffered from the cold.

In the rock garden it was our custom for years to give the plants a light covering of leaves in the autumn. This was a rather laborious process and was not entirely satisfactory, as the weight of the snow on the mulch nearly smothered the Helianthemums and Armerias, so two years ago we decided to take a chance "And give her to the god of storms, the lightning and the gale!" The laziest way in this instance proved the wisest, and we had less losses the following year.

Last winter, out of approximately 375 varieties of rock plants we protected only the Lavender and *Daphne cneorum,* and our losses were negligible. That is the advantage of alpine plants; give them a blanket of snow and from the first Anemone in the spring to the last Gentian in the fall, they do not mind how cold or how long the winter may be.

It was the vegetation which rose above the snow line that suffered the greatest casualties. A Koelreuteria, which had survived two winters, succumbed, and a *Robinia hispida* was killed to the ground. A cut-leaved Japanese Maple about twenty-five years old was killed, the bark split as if by lightning. Forsythias, hardiest of plants, bloomed freely below the snow line but had no flowers on the upright branches. The Beauty bush *(Kolkwitzia amabilis)* and Chinese Dogwood *(Cornus kousa chinensis)* were not damaged in branch or leaf but had no flowers above the point which had been protected by snow.

In our gardens the damage to the hybrid Rhododendrons was less uniform. They were all too tall to be covered by snow, and yet some of them in exposed situations showed almost no injury and flowered freely this summer, while others, in the shelter of high Pines, were badly burned. Some seemed to have given up the struggle, but they all broke away at the base and by the end of July were vigorously making new wood.

Mountain Laurel, not covered by snow, suffered less than the Rhododendrons but many of the leaves turned brown. There was, however, little pruning necessary on the Laurels, and, though they showed less bloom than in former years, the leaves had recovered by mid-July.

Lilacs suffered no injury whatever; the cold seemed only to stimulate their flowering buds. The Philadelphus gave an equally good account of themselves and the Azaleas, hybrid as well as native, showed no distress in leaf or flower.

The English Hawthorn *(Crataegus oxyacantha)* was a mass of white in June, and the Flowering Crabs gave the average yield of flower and fruit. Cotoneasters, both the prostrate and taller varieties, gave little indication that they had been through a record winter.

This is but a brief list of flowering shrubs, but it may help to encourage the prospective garden maker who hesitates to plant anything but Spirea and Barberry in fear that he may lose all the rest through winter injury.

The Rose, though a flowering shrub, receives special treatment and must be considered apart from (*Continued on page* 74)



CONDÉ NAST ENGRAVINGS

Crystal furniture mirrors a new color scheme

THE use of glass in all forms has been one of the brightest highlights of modern decoration. Latest and most exciting achievement is this traditional bed with frame and slender posts of engraved mirrored glass. The bedspread and canopy are of silvery white, quilted satin. A brand new color scheme is another outstanding feature of this lovely room which cleverly combines the new and old. In the New York home of Mrs. Robert Schey

COOL tones of silvery walls, crystal, white lacquer furniture and palest gray satin are emphasized and thrown into sparkling relief by the cerise carpet—an ideal complement to the color of doors and wood trim which was taken from an old Wedgwood urn. Curtains in this room are of soft white embroidered batiste, made very full and hanging to floor. Except for the bed, furniture is modern. Empire Exchange, Inc., decorators

Water, like air, needs conditioning

Pure, softened water guards health, promotes cleanliness, saves expense · By Godfrey Ernst

THE Irishman who drank only whiskey, saying, "Look at what water does to the pipes," deserves a lot more credit than he gets from those who quote him so facetiously. While few epidemics nowadays are traceable to drinking water, nevertheless water used by probably nine out of ten families has something wrong with it.

No matter what its source—municipal water main, private well, spring or cistern—several things may be wrong with the water we use for drinking, cooking and washing. It may be discolored, it may have a disagreeable taste or odor, it may be hard, dirty or actually polluted.

The disturbing thing is that we may not realize that our water supply is a source of trouble and expense because we are accustomed to it. Few people have water tested before buying a site, or realize the need for a test later. This is a serious mistake for which they may needlessly pay for years. Water conditioning is quite as necessary as air conditioning, a fact demonstrated by the number of people who have to become "accustomed" to the change of water when they are away from home.

Just to highlight a few facts that are really astonishing: The water used by the average home owner shortens the life of clothes, increases the cost of heating, harms the complexion, makes vegetables tough and less tasty, and even contributes to arthritis and hardening of the arteries.

LET us first consider hard water, as nearly everybody suffers from it one way or another. Water is hard if it contains lime and magnesium. The amount of these minerals determines the degree of hardness. All water, even rain-water, is hard to a degree. In some sections, water is so hard that municipal softening plants have been installed. In other sections, the water is soft enough for its harmfulness not to be realized except in industrial processes. It is not accident but comparatively soft water that has made New England a textile center. Even here, the water still is hard enough to make conditioning desirable.

What does hard water do to you? Let us take the things you can see and feel. Did you ever see a ring around the bath tub? Greasy stains on the porcelain? Sticky deposits on your skin? What you see are the curds formed by the union of soap and the minerals in hard water. These soap curds tend to stick to everything they touch. They get into the pores of your skin, clog them, and often lead to eruptions of one sort or another. In warm weather they make you feel sick and uncomfortable. Many a case of prickly heat starts with pores that are unclean despite daily bathing.

In some sections, the work of even the best cleansing creams may be hindered because of the water in which the face is washed. Just as a practical test, look at a water glass kept in the bathroom and not washed for several days. All that has been in the glass is water, and every time the glass was used it was probably rinsed out several times. Yet the surface of that glass is covered with a scum visible to the naked eye. If moderately hard water will do this to a non-porous drinking glass, what will it do to absorbent skin pores?

WHEN hair is washed in hard water, the sticky curds can not all be rinsed off, so they form a scum around each hair and on the scalp. The hair inclines to be sticky and the soap curds give it a slightly musty odor. That is why so many beauty parlors use nothing but softened water, and why your hair feels and looks so much better after a professional shampoo—for even if soft water is not used, various special preparations reduce the bad effects of soap curds on the hair.

Clothes washed in hard water retain the curds in the fabric, and these cause a rancid odor, especially if laid away for a time. When the clothes are ironed, these curds melt into the threads of the fabric and make them stiffer and more brittle so that the fabric wears out quicker. Hard water requires more and stronger soap and more rubbing—another reason why the clothes wear out more quickly. The life of clothes washed in hard water is shortened by from 20% to 40%, according to the New York State Department of Health, which also states that washing soda, ammonia, lye, and similar chemicals moderate but do not eliminate the difficulty because the minerals which make for hardness remain.

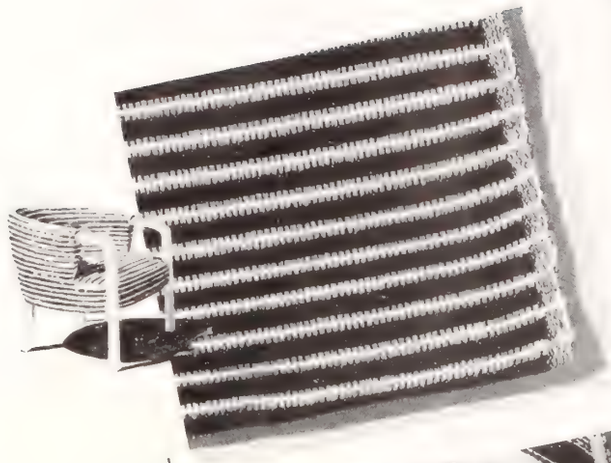
Quite obviously, the curds left in fabrics mean that dirt has not been fully removed. Colors lose their brilliancy. White sheets take on a gray appearance. Dishes retain germs and do not sparkle.

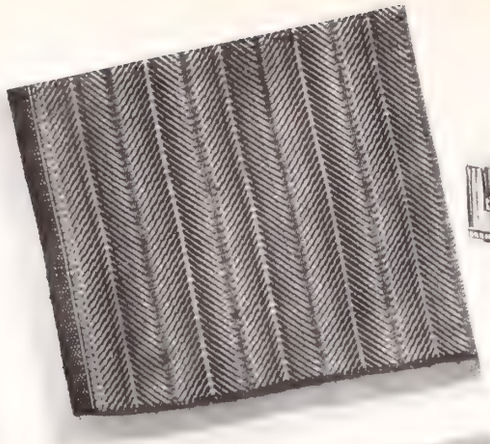
It is quite astonishing to note how the degree of water hardness affects the quantity of soap required. In Chicago Heights, Ill., for instance, where the water is very hard, the per capita soap consumption is 44.9 pounds, as against 27.5 pounds in Superior, Wis., where the water is much softer. In fact, a very hard water may waste as much as 75% of the soap used. Most commercial laundries use softened water because it reduces their operating expense and permits them to give better service to customers.

The efficiency of a heating plant is much reduced by hard water, and naturally this increases the operating expense. Minerals are deposited as a scale in the boiler, in pipes, in hot water radiators, water heaters, shower heads and other fittings—in fact, may almost entirely clog up the pipes so that only a thin trickle comes from the faucet. This scale also increases the fuel bill because it acts as an insulating blanket. If the scale on the heating surface is only one-ninth of an inch thick, it wastes 16c out of every dollar spent for fuel, according to U. S. Government estimates. The higher temperatures required to pierce this scale frequently cause overheating and burnouts, thus increasing repair bills. In Madison, Wis., few houses costing more than $4,000 are now constructed without installation of a water softener. The gas company there has found that the average cost of water heater cleaning service is $5.20 a year when the natural water is used, as against $1.25 a year when the water is softened.

TO give an example that is familiar to all. We put only distilled water into the battery of our automobile. Ordinary water would quickly ruin it. But in the radiator of the automobile we put ordinary water that looks nice and clean—and how dirty it is when we drain it! What a scum hangs around under the radiator cap, and what scale deposits are inside where we cannot see them!

We can now see why brass and copper pipe is used in so many sections of the country. But even these highly resistive materials are not immune to all conditions, and several types of brass pipe are made to fit different water conditions. It can now be seen why water should be tested before the house is built. (*Continued on page 62*)



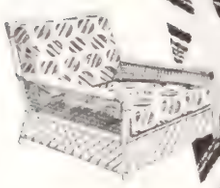


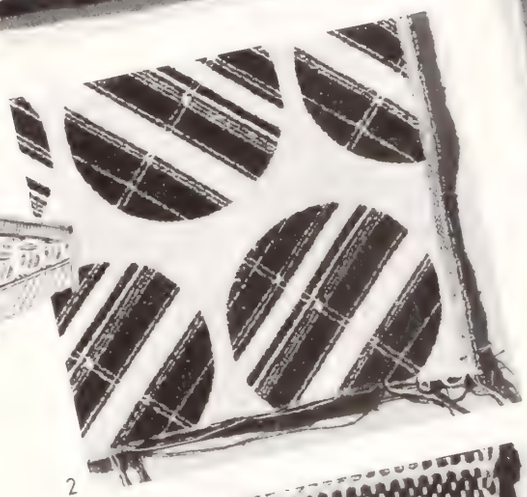


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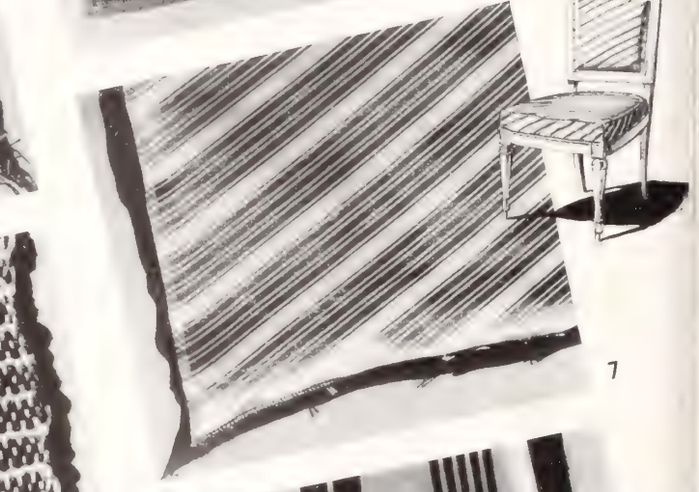


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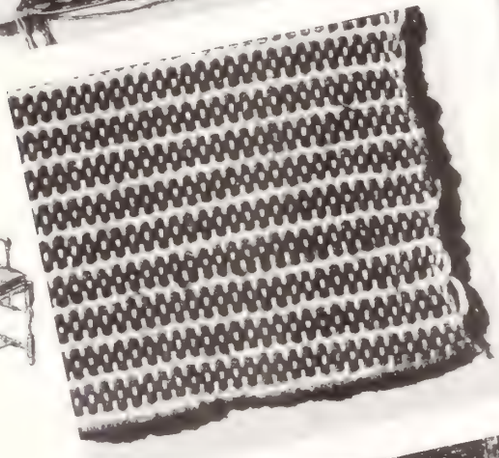




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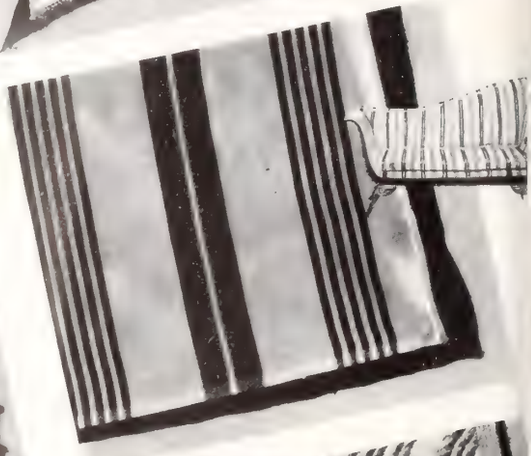


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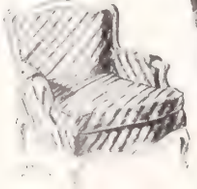


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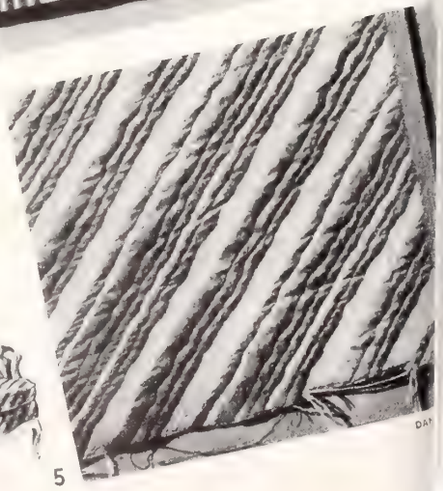


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5



FABRICS FOR CHAIRS

NEW fabrics for chairs—five rough and four smooth textures. 1. Cotton and linen hand-knitted effect, brown and beige. Excellent in modern schemes: Arundell Clarke. 2. Red plaid dots on beige linen and cotton. Smart on reed furniture: Dan Cooper. 3. Hand-woven blue and white cotton. Use with Provincial: Howard & Schaffer. 4. Brown woolen squares on beige pongee. Good with modern: James Pendleton. 5. White cotton tweed, diagonal quilted silk stripe, green, blue or yellow: Dan Cooper. 6. Magenta stripe on white satin. 7. Blue and white satin: Cheney. 8. Eight-inch brown and beige mercerized satin. Fine for big sofa: Schumacher. 9. Herringbone silk and cotton serge, burgundy and white: Howard & Schaffer. See these fabrics at your decorator's, or write for name of retailer

Permanent floor coverings—a review

Illustrated with seven designs in color on the following pages · By George Sakier

WHAT with modern furniture getting lower and lower until we are practically on the floor, and with plain walls predominating in modern decoration, the floor has assumed a new importance and prominence. It is no longer an afterthought to be covered by an inherited Persian rug or a chessboard of black and white linoleum, but must be a planned element in the decoration of the room.

Planning a floor is simply a question of what material to use and how to use it. The choice of the material is a triple problem involving functionalism, financial and esthetic considerations, and, what is more important, reconciling the three.

The dominating problem is, of course, the functional one. This is the selection of the material best suited to the type of room—and to the nature and degree of use to which it is exposed; if a bathroom, it will be subject to unusual heat and moisture; if a kitchen, to unusual heat, moisture, and the possible action of oils, acids, etc. These and other special conditions determine whether the floor should be hard or soft, cold or warm, smooth or rough, resilient or rigid, and to what extent water- and chemical-resistant. Another functional consideration is whether the material is suitable for application to the structure of your house and to the existing floor. For example, some flooring materials, such as linoleum, should not be used where the condition *below* the surface is not absolutely free from moisture. Or in the case of an old floor considerably out of level, a poured floor of the mastic type is indicated. Local climatic and atmospheric conditions are also important, especially in the case of the asphalt materials which soften in warm countries.

In the table at the end of this article has been listed a wide range of materials with their physical features and properties, and we hope that this will be of some value in simplifying this first, or functional, problem.

As to the second, or financial, problem, let your pocketbook be your guide, paying due regard, of course, to the fact that quality materials are always the cheapest in the long run.

And for the third, or esthetic, problem, this is a matter of your personal tastes and wishes and the style of your house. But from the list of suitable materials, select those of the desired texture, and of these choose the one whose natural color gamut invites the scheme you may have in mind. For instance, in asphalt tiles the colors are rather limited, because the basic material is dark asphalt. Rubber flooring may be had in practically any color except pure white. Portland cement lends itself to a large and subtle variety of pastel tints. Zenitherm has an unusual gamut of deep and earthy minor tones—bistres, sepias, brick, and purple. The best white is, of course, marble. Terrazzo, which is made of marble chips, offers a wide range except in the blues. Ceramic tile, particularly the glazed, offers perhaps the widest range of colors of any material, but the pointing material between the tiles will be apt to dull somewhat the final color result.

A definite difference in texture between floors and walls is desirable, not only for reasons of contrast but to avoid confusing light reflection.

Finally, the appropriateness of the material to the general character of the room is to be considered—whether it be private or public, formal or informal, masculine or feminine. As a general principle, the more public the room the more the material used should approach exterior building materials in character. In an outer hallway, which is semi-public, travertine, terrazzo, marble, tinted Portland cement, or linoleum in imitation of marble would therefore be consistent. In accord with this general principle, an interesting modern variation is linoleum or asphalt tile with metal insets.

Formality, although chiefly a matter of design, enters also into the choice of material. One would not use marble in a bedroom—except in the movies—nor would one scatter fur rugs about the floor of a dining room which still retains a degree of formality.

There was a time when you could distinguish between masculine and feminine materials. Browns, wood colors, tobacco, and leather colors were *a priori* masculine and anathema to women. Rough textures also were deemed masculine, but today you will find zebra skins in milady's boudoir and tobacco and cocoa browns are the rage.

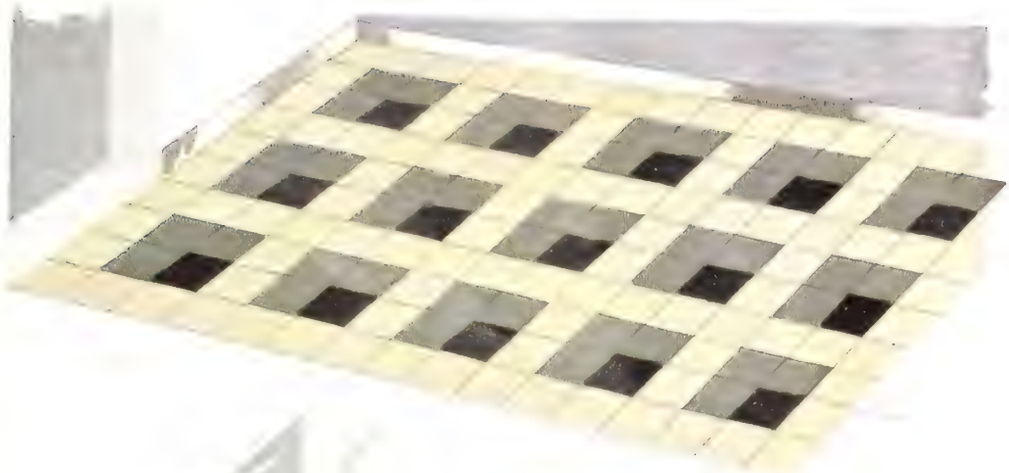
This question of the degree of privacy, formality, etc., is the first consideration in the actual design of the floor. These factors determine the general style and treatment—the more public the room, the more bold and flamboyant the treatment, and, conversely, an intimate room is moderate in design and more gentle in key and texture. A solid color rug, unless a very bright one, and an all-over pattern, unless a very bold one, tend to informality and are suitable to a bedroom. In a dining room, the right note of semi-formality will be established by a parquet floor with a moderate pattern or a rug with an all-over design. A plain-bordered rug could be used, but from one point of view is not entirely desirable because it shows footmarks and crumbs. In the entrance hall, put up a bold front with powerful design, interesting combination of materials; in fact, do anything you like, but remember formality. The living room should be both formal and informal. The Oriental rug, although not suited to modern schemes, has been throughout the centuries one of the happiest solutions of this problem. It accomplished this by a skilful combination of all-over pattern with formal border.

Next we come to color and texture. The color will first depend upon whether the floor is to be the dominant note (which is often the case in modern rooms) or whether it is the "binder", harmonizing and knitting together like the bass viol in a symphony orchestra all the variegated colors in the room. Again, the best example of this is the Oriental rug. All colors looked well against it and with it. But it was no mere background; it had a tone and character of its own, powerful enough to organize a room, no matter how broken up by odd and vari-colored pieces of furniture. In the contemporary room this same service may to some extent be accomplished by the modern inlaid carpet.

If the floor is to be secondary to the wall treatment, it is best to leave the color until the room decoration is finished, including baseboard (more about baseboards later). Then only can one visualize what is necessary to complete the desired picture . . . the color, how dark, how light, how much pattern, what kind of pattern, etc. This is a matter partly of common sense, of taste, and of experience. A finished result is achieved largely by the correct use of border and (*Continued on page 69*)

MODERNISM TAKES THE FLOOR









Seven suggestions for floor patterns

At the [illegible] suggests an asphalt tile floor [illegible] be used for a [illegible] or [illegible]. The material comes in sheets and is cut to size. Combined with aluminum strips and brass it makes an interesting [illegible] flooring. From Armstrong Cork Co.

To the extreme left, at the top of the opposite page, is shown an entrance hall floor that has been made of rubber carried out in a simple geometric design employing two colors, brown and ochre. This flooring material is a product of The Goodyear Rubber Co.

In the center of this page is a Zenitherm floor that has been designed to be appropriate for a foyer or a simple semi-public place. This material comes in subtle tints of neutral architectural tones, particularly lending itself to the type of ombré treatment illustrated

The brilliant red, buff and blue design of squares shown, at the lower left on the opposite page, is a gay suggestion as to what the floor might be for a sun porch or a garden room. The material of this flooring is Armstrong's linoleum

In the center of the bottom line-up of floors we find a living room with Seam-Loc carpeting carried out in modernized Adam design. This carpet also follows the modern trend toward warm, soft tones. The colors used are nomad brown, Lido sand and raisin

At the immediate left is a modern living room that has been floored with Congoleum in two colors. The unusual colors make an unexpected harmony far remote from the common conception of this material as made for use in halls, pantries and kitchens

The porch becomes a bird sanctuary

By Kate Brewster



THE comfortable, old-fashioned porch has now become so stylized that it is nothing more than a room with more and larger windows than the other rooms of the house. But twenty-five years ago a porchless country house was unthinkable. Porches ran all around or they stuck out at the sides, and there the family sat in their rockers on the hot summer nights. During this period Covin Tree was built and the porch was made like many another, pleasant enough but completely unremarkable.

The years began to roll by until they numbered more than twenty, and the porch started to show some of the infirmities of age. Every now and again one of us brought up the subject of its rejuvenation but invariably the idea was tabled.

That was how matters stood until the other Autumn, which we spent in Sweden. And it was in Sweden that the fate of the porch was finally decided. There we became the proud possessors of Carl Milles' "Europa and the Bull" and Europa required a bower. So what place better than the old porch, open, as it was, to the sun and wind, surrounded by green terraces and sheltered all about by tall trees?

No structural changes were made, but wherever the brickwork of the house and the concrete of the supporting pillars were exposed they were plastered and painted a green which set off the beautiful green patina of the bronze, which Milles himself had applied exactly to his liking. A travertine wall fountain was left in place, some black Swedish iron urns were set about, lots of small Ivy pyramids installed and the floor of the place painted dark green. In the middle was set our Europa, on a revolving marble base that was designed for her by Milles.

At the end of the porch, where plain screens had been, shallow cages were set into the square pillars, with glass on the outside and black wire toward the house. Into the cages were put about forty little tropical birds of many kinds and colors who perched on the bare branches provided for them and sang their little songs, or flew back and forth from one cage to the other through the small panel just over the central door. At the top of the cages a sort of lambrequin of black-painted metal was set, and at the bottom wide shelves were banked with flowering plants to give the birds the shelter that they like to have from the too-bright daylight.

At first, experiments were made with rare birds but it was found that these did not live very long and were difficult and expensive to renew, so now the variety is not so great and the color not quite so remarkable. A dozen or more sorts live on from season to season, with only an occasional tragedy. Most of them now are tiny, brilliant finches, but there are weavers, mannikins and nuns also. They all have songs or series of notes and, to our delight, they twitter away incessantly.

The birds are put into a big square cage in Winter and taken into the house as, even though the porch is glazed and heated then, they could not bear the cold radiating from the glass. They are put out in the early Spring and stay well into the Autumn. Thick green shades pull down and shelter them on chilly nights or too windy days. They are rather dirty, as all birds are, but the outer glass opens like casement windows so the cages can be easily cleaned from the outside, one cage at a time while the birds are tempted from one to the other with lettuce leaves or bits of apple. They are fed on seeds of various kinds, with an occasional banquet of meal-worms or flies and plenty of greens taken from the vegetable garden.

Whether or not Europa approves of her special bower, we have not been able to learn, but the birds sing contented songs and people come from miles about to see this new decorative note.



CARL MILLES' figure "Europa and the Bull" on a revolving stand is the central feature of this glassed-in outdoor bird room. Huge bird-cages at the end of the room have been made merely by screening the inside of the window embrasures



FOUNTAIN COURT

A CLUSTER of eleven peasant houses at Dampierre, France, formed the basis of the European home of Mr. and Mrs. Marley F. Hay. Their lines were faithfully retained and their disposition formed two courts. With these the owners made what savors of a modern Arabian Nights

GREAT quantities of tiles, collected by the owners on their travels, were used to floor the courts. The space now taken for this fountain court was originally occupied by a chicken run. The corner seats are covered with brilliant tiles. In the rear can be seen one of the guest houses



BEFORE REMODELING

From a group of peasant houses an American made a home

Inside and out the white walls of "Al Isba"



ENTRANCE DOOR

THE main door (left) opens on a comfortable group of low buildings, all retained from the original peasant surroundings. This door marks the passage from the peasant to the exotic air. Below is the outside stair of white cement and blue and white tiles shown at bottom of page, that replaced the farmer's ladder

A SUN-WASHED court surrounded by a cloister of Moorish arches connects the buildings. At night these cloisters are lighted blue. Two other of the courts are on the opposite page—the fountain court with the tile-framed dining room door and the entrance court with its handsomely detailed wrought iron entrance gate

OF THE interior views opposite, one shows the black and white entrance hall and the other the music room. The latter was made from four connecting peasant rooms, with their ceilings raised and the beams replaced. The furniture is mainly Hispano-Moresque; especially fine are two large 15th Century traveling chests

EVERYTHING about "Al Isba" was planned and directed by Mr. and Mrs. Hay. Designs for the doors of leather or copper as well as the architecture, were skilfully carried out by local cabinetmakers, stone cutters and builders. The garden is planted in rising tiers of blue, yellow and white flowers in solid blocks



STAIRS BEFORE AND AFTER



MOORISH COURT



MUSIC ROOM

RANCE HALL



RA E COURT



FOUNTAIN COURT



Horsechestnuts for lawn and garden

By Arthur D. Slavin

If we discount the occasional word of praise given to the Horsechestnut by a few enthusiastic horticulturists, it may be truly said that this tree does not stand in high favor with the gardening profession. The old adage concerning familiarity and contempt is most certain to apply here, for this tree is indeed well known. Despite all of the malediction heaped upon it, were I asked to mention some of our best woody flowering plants, the Horsechestnut would receive a high place among the favorites.

Were there only the one species which we so commonly see, I would have little ground for argument and would perhaps agree with the majority in its opinion of this tree. The Horsechestnut has, however, many more than a single representative, ranging in size from small shrubs to the large tree we know so well. The color of its flowers is a most important feature. The whitish blossoms of the common Horsechestnut are but one possibility in color choice. The entire range begins with white, turns next to yellow, then to your own choice of pink, and finally to red.

It is true that the greater number of *Aesculus,* the botanical name for the genus, are not, as we see them, encouraging examples of good plant material. Before we condemn, however, let us examine the evidence. Most of the specimens which we see have been planted as street trees. We need go no further! No flowering tree, at least in the northern states, has ever made successful material for avenue ornamentation. Flowering trees need and use large amounts of food. It is an almost invariable rule, too, that they must have a cool, rich, well drained soil. It is seldom that any of these requirements can be satisfied in street plantings. The soil, if not composed largely of fill and debris, is seldom fertile, and the parching effect caused by pavement and sidewalks often makes it miraculous that any tree can exist.

The name Horsechestnut comes to us from Europe, while the synonym Buckeye is the American designation. The common Horsechestnut, *Aesculus hippocastanum* finds its home in Greece. Three others come from the Orient—one hailing from Japan and two from China. Still another has its home in the Himalayas. The remainder are native to North America where most of them are found in the southern and central sections of the United States. A definite botanical character serves to divide the group into two sections: the first has winter buds which are sticky or viscid, while those of the second are smooth. The fact that the common Horsechestnut belongs to the first mentioned group gives rise to the designation Horsechestnut for those plants with sticky buds, and Buckeye for those with smooth bud covering. Leaving aside the varieties of the genus for the moment, there is a selection of more than twenty species, and no more than four of these are too tender for the New England states. There is perhaps no section of the country where a complete combination of sizes and flowering color is not possible.

Invariably Horsechestnuts have a denseness of foliage which cannot but attract attention, and their flowering ability, with respect to both the size and color of the blossoms, is unaffected by the diminished bulk of the plant. For successful use in ornamentation this group of plants does not lend itself to other than corrective pruning for form, hence their employment in specimen plantings is their most noteworthy feature. As backgrounds, informal borders, corner plantings as specimen groupings, or in semi-screen arrangements, they will work in utmost harmony to produce a decidedly ornamental effect upon the landscape.

Proper placement is the secret of success in all specimen plantings. The various forms of the Horsechestnut offer many pleasing combinations. Sufficient space for proper development of the individual is the first rule in arranging these trees in the landscape. Where there is sufficient room and a pastoral effect is the essential of the design, the larger tree forms are most appropriate. In the smaller garden where there is room for specimen shrubs, nothing is more pleasing than the several colored flowering forms of the dwarf sorts. Incidentally there is often incorporated a combination of trees and shrubs in the planting scheme. For such work an excellent combination is easily obtained with this genus. All that is necessary is sufficient room for ultimate development, and plenty of light, because no Horsechestnut can be expected to produce luxuriant growth and prodigious quantity of bloom if deprived of the life-giving energy of Old Sol.

Coming to the qualities of the various specific members of this plant group, it will make our discussion simpler if we follow the principal divisions of the genus. As we have already mentioned, there are two: those with sticky winter buds and those with smooth buds. Additional characters common to all of the genus are the gen-





erally erect flower spikes or panicles, and the palmately compound leaves which consist of from five to nine leaflets arranged like the fingers of one's hand. The common Horsechestnut is the best known of the viscid bud group. It is hardy throughout the country and is perhaps the largest of its group—it reaches a height of more than one hundred feet in some cases. Trees seventy to eighty feet tall are by no means a rarity in the eastern parts of this country; in England, where there are several plantings of renown, the trunk often is more than six and a quarter feet in diameter. The habit of growth is generally upright with horizontal branching. The flowers are in upright panicles often twelve inches long.

The double flowered form *baumanni* is a favorite wherever planted. The clusters appear as a nearly solid pyramid of white and because of the denseness of the panicles the flowering period is extended for a longer time than in the type. It is especially valuable for planting where the fruit is objectionable, as it does not ripen seed. Unfortunately, it does not appear to attain the size of the type, although specimens thirty-five to forty feet high are by no means uncommon.

A second form, distinguished by its branching habit and called *umbraculifera*, is a valuable ornamental tree. Unlike the type which carries its trunk to the top of the tree, in this (*Continued on page* 76)

THREE of the finer tree forms of Horsechestnut, and two of shrubby character, are illustrated here. Opposite: the flowers and foliage of *Aesculus virgata*, of shrub type; and *Aesculus neglecta tomentosa*, another shrubby form. On this page, top left, *Aesculus turbinata*; top right, *Æ. hippocastanum baumanni*; center, *Æ. carnea brioti*; right, *Æ. hippocastanum umbraculifera*, in flower

Four famous furniture styles

By Emily Helen Butterfield

ITALIAN RENAISSANCE • 1300 and following

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
Round and rectangular. Some with pedestal ends and carved stretchers.	Rich toned woods, browns, and reds. Grays and masonry colors also found.	Hard wood, some metal for various details. Stone sometimes used for pedestals and tops.	Sometimes turned. Richly carved pedestal ends. Also lyre-shaped ends. Legs also tapered and rather delicate. Instep legs with stalwart stretchers.	Carving in bold curves. Rich coloring. Metal headed nails. Leather, in turn-decorated.	Velvets, and brocades, for hangings and covers. Sometimes tops covered with leather.	Great variety.
Square backed and square armed. High backs. Chairs built high from floor to avoid cold floors and hence footstools were used. The so-called Dante chair also used.	Oak, chestnut, hard wood, walnut browns. A method of treating developed a gray tint in cracks and crevices. Polychrome.	Hard woods, metal, stone occasionally or marbles. Usually iron work for the Dante chairs with the wood.	Turned and tapered, straight with stretchers, cabriole. Stretchers frequently carved and heavy.	Fringe and tassels, metal tack heads, carving, polychrome.	Rich and bold figured brocades, velvets, plush, etc., also leather. Backs of chairs sometimes paneled.	Chairs designed for large palace rooms and halls and hence usually made to a large scale.
Oblong and of various heights.	Many colors frequently used in polychrome effects.	Oak, chestnut, walnut.	When furniture came close to the floor, claw legs frequently seen.	Panels and many moldings. Polychrome.		
Cabinet types.	Rich wood tones, sometimes polychromed.	Oak, walnut and other hard woods, metal used for hinges, etc.	Turned, also pedestal.	Moldings, hardware treated ornately. Color. Designs in color, geometric or scrolls.		Rich effect usually sought.

SPANISH RENAISSANCE • 1500 and following

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
Many rectangular with legs built slanting wise. Pedestal tables.	Abundance of color used as well as the rich tones of the hard woods.	Hard woods, metals and stone occasionally used.	Often square. Again turned with spindle effect. Pedestals highly decorative with large bold curves though usually closed. Stretchers also stout and heavily carved though closed.	Carvings. Stretchers run through pedestals and decoratively treated.		
Round and square. Arms open and also closed and open arms with tops upholstered.	Browns, grays, and dark colors of rich, hard woods.	Walnut, mahogany and other woods of like hardness. Metal, leather also used.	Foot often splayed out. Turned and spindle legs. Plain and ornate stretchers.	Stretchers very decorative. Sometimes made to serve as apron for couch or stool as well.	Heavily upholstered with large patterned fabrics as well as plain. Rich colors and embroideries. Loose cushions with fringe and tassels.	The turned parts frequently showed Flemish derivation.
Usually square and rectangular in form. Often well above floor.	Colors always freely used.	Woods, leathers, metals.	Often cabinets, etc., placed high from floor on pedestals or on a pedestal group of perhaps three legs which in turn rested on a base.	Panels and carving. Polychrome often in geometrical designs. Legs and similar decorative pieces twisted and turned.		

LOUIS XVI · 1774-1792

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
Round, oval, oblong, square. Curves and straight outlines. Curves in general outline. Also long pedestal tables. Console in bracket effect.	Continued cheerful colors and effects.	Rosewood, mahogany and various combinations. The tops are sometimes covered with leather.	Straight and tapering with curved approaches to apron. Curved with cartouches at union of legs with apron. Caryatid legs. Pedestal tables with two lyre-shaped legs. Curved with scrolls and ornate cartouche, decorated cross-stretchers.	Inlays, paintings, carvings, metal work, even to a strip like a guard around the top. Ormolu moldings.		
Square or round seats. Rounded backs. Lyre-shaped upright pieces. Comfort considered.	As for tables.	Hard woods of various kinds.	Graceful curves, also square sections. Restraint shown when compared with previous designs.	Curves and carvings. Arms were sometimes upholstered. Backs were frequently made of curves which were, in turn, decorated.	Cane used often for chair backs and plush or velvet or combinations for seats.	Milder than Louis XV in its outline and decoration. Tendency growing toward restraint.
Frequently a series of chair backs, seats and legs. Lyre motif for backs. Again a moderately long couch, semi-oval.	Clear tones of various pleasing tinted woods. Also lesser woods for painting.	All manner of woods.	Fluted and tapered and straight.	Curves. Arms turned, but fewer scrolls evidenced.	Arms open of wood or upholstered or also closed and upholstered.	
Oval, oblong, and oval with square back. Sometimes with two sides and front bowed out.	Colorful. Decorative feature as one unit covering entire surface regardless of doors or drawers.	Few restrictions as to wood to be used. Much to be painted and lacquered.	Frequently short as furniture was low.	Painted, carved, turned. Paneling borders, festoons, lacquer.		

DIRECTOIRE · 1795

SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
Oblong. Pedestal tables. Round tripod tables.	Rich colors. Strong yellows and black.	Mahogany, chestnut. Marble used for table tops.	Tapered, usually with long, slow curves.	Painting, carving. Sometimes ormolu. Pompeian groups sometimes used for decoration.		Wall tables frequently assembled as part of a paneled motif blending with the architectural treatment.
Square and round seats. Backs with long, slow sweeping curves.	Pompeian colors and combinations evident.	Rare hard woods, also less valuable ones which were painted.	Square or round in section, but tapered. Long, slow curves.		Silks and satins in rich colors. Chintz and flower designs formally arranged.	Few stretchers or rungs seen. Carved festoons and draperies. Classic influence everywhere evident.
Head and foot same height. Square head- and foot-pieces. Again long sweeping curves for head and foot as in David's famed portrait of Madame Récamier.	Rich tones.	Mahogany, etc.	Turned legs, low, also plain ones with a gentle sweep outward.	Paneling used for adornment. Low, sweeping pediment tops sometimes seen.	Satin with many stripes, narrow. Pictured fabrics showing classic adornments.	Tendency to obliterate gilt and gold led to much black. Some couches had no backs.
Round, oval, rectangular.		As for other furniture.	Flaring with curves, usually low.	Arabesques, rosettes, colored stripes or strips making panels. Festoons, urns, etc. Broken pedimental tops occasionally.		Classic lines, profiles, panels.

This is the fourth and last of a series of charts by Miss Butterfield showing the characteristics of important decorative periods.

Polynesian motifs bring a fresh note to furniture design



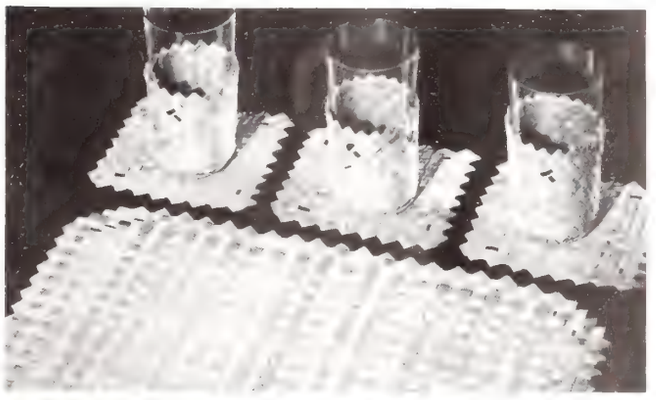
POLYNESIAN motifs, ancient in origin but surprisingly modern in feeling, inspired this beautiful Hawaiian furniture photographed in Honolulu for House & Garden. Created by Gump's of San Francisco and Honolulu, it is the newest note in furniture design. Left. Dining table of bleached wood with leather bindings. Fret motif at the ends is an old Polynesian pattern from the Marquesan Islands

BELOW. Furniture covered in plaited *lauhala*—durable fibre, a lovely pale beige color. Opposite. The very modern designs of the reed and wood group are from primitive Polynesian sources. Painted white and yellow; white chenille upholstery welted in yellow leather. Below this are *lauhala* table mats and glass holders, dishes of beautiful tropical woods, and glasses with carved wooden stems

IN THE sea group opposite is an iron coffee table displaying under its glass top a collection of shells, coral and sea horses. The lamp is a glass sphere containing tree-like formations of coral; hand-blocked gold and copper fish swim on the white damask drapery material in the background. Gump's have these entrancing Hawaiian things, which would be equally effective in gardens and houses in the East











OUR FOUR MODEL HOUSES TAKE THEIR DECORATING IDEAS FROM FOUR CORNERS OF THE COUNTRY

Now the decorating departments of four leading department stores tell us on these pages how they would decorate the four small houses that were published in the last issue. The miniature models themselves are going out on tour, to department stores all over the country. There they will be displayed, together with a collection of drapery and curtain materials that has been especially selected by our editors. The names of the stores where these displays will be held during the coming weeks are listed on page 78



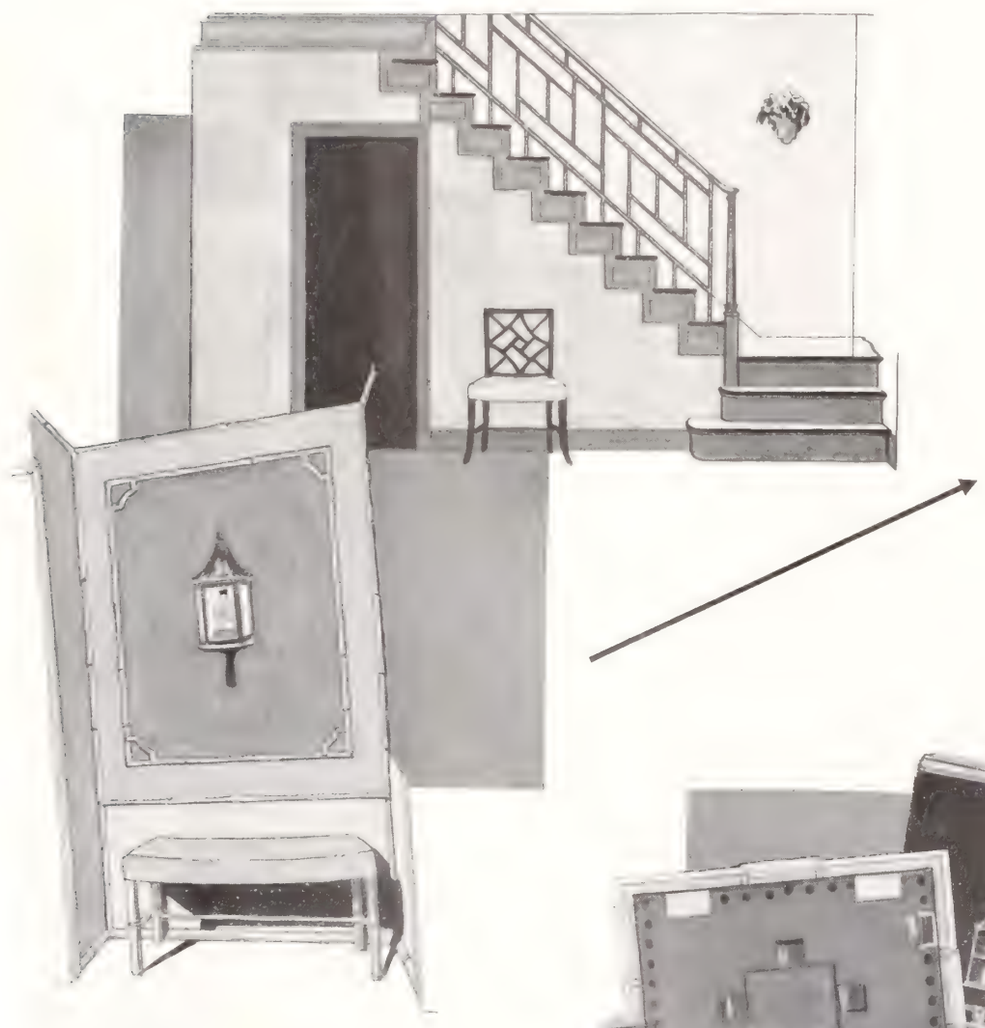
Modern versions of 18th Century English and Early American decoration are chosen by Lord & Taylor, of New York, for the Modified Georgian house, above, designed by Frank J. Forster. Entry and stairway, shown at the left below, are Chinese—following the style of Chippendale.

ENTRY

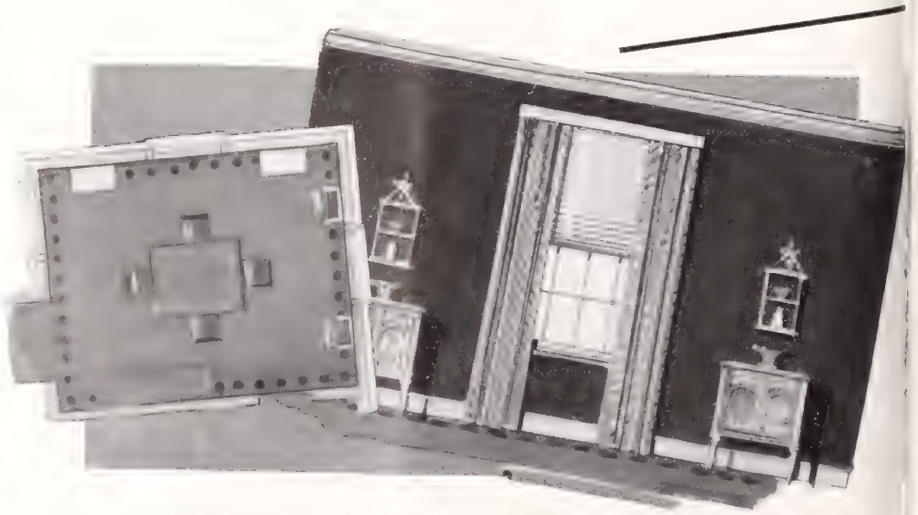
Walls: Modern Chinese gold paper; reed mouldings painted off-white.
Ceiling: Off-white.
Floor: Bottle-green carpet.
Accessories: Lighting fixture on wall—white pagoda mirror-backed with illuminated Chinese figures.

LIVING ROOM

Walls: Painted clear butter yellow.
Woodwork: Including bookshelves, doors, fireplace framings, pilasters and cornice—all silver leafed, shellacked and slightly antiqued.
Fireplace: Verde antique marble facing and hearth: deep, blue-black lining.
Floor: Bottle green carpeting.
Windows: White, dull finish, damask curtains headed with brilliant green mirror cornices and off-white bamboo mouldings.
Furniture: Georgian and Chinese-Modern finished in old white lacquer and brown mahogany. Jade green, beige and cocoa-colored upholstery for chairs and sofa. (*Continued on page* 75)



LORD & TAYLOR
DECORATES THE GEORGIAN HOUSE



MARSHALL FIELD DECORATES THE REGENCY HOUSE







THREE rooms in the Regency house conceived by James W. O'Connor are the subject of suggestions below, contributed by Marshall Field, of Chicago. The modern aspect of these color schemes indicates the adaptability of this recently revived style to contemporary living. Follow the arrow to the dining room below.

LIVING ROOM

WALLS: Painted pale citron. Plaster band around room above doors to have painted stencil design. Recesses at doors to dining room and entry graded to darker tone of citron.
CEILING: Painted pale citron.
WOODWORK: Painted graduating darker shades of citron—doors being darker.
MANTEL: Dark green marble.
FLOOR: Covered in meadow-green carpet with border of balsam green and citron.
WINDOWS: Light citron curtains with tangerine fringe over balsam-green Venetian blinds.
FURNITURE: Walnut and holly upholstered in wood browns, cork and shades of tangerine. Occasional tables of glass.
ACCESSORIES: White and citron. Lamps with white shades.

DINING ROOM

WALLS: Painted a soft, coppery cocoa.
CEILING: Paint- (*Continued on page* 70)

FRANKLY and uncompromisingly in the mood of today are the interiors of the Boyd Hill house, as conceived by Neiman-Marcus of Dallas, Texas. Views of the living room are given below. A floor plan showing furniture arrangements is on page 70.

HALL

WALLS: Three gray; one, at entrance to living room, canary-yellow.
CEILING: Canary-yellow.
WOODWORK: Gray to match wall.
FLOOR: Soft gray carpet.
ACCESSORIES: Frosted glass and chromium lighting fixture. Three-foot mirrors flush with wall, either side front door from ceiling to baseboard. Ten-inch glass shelf with two-inch glass rods for supports. Large rubber plant in chromium stand.

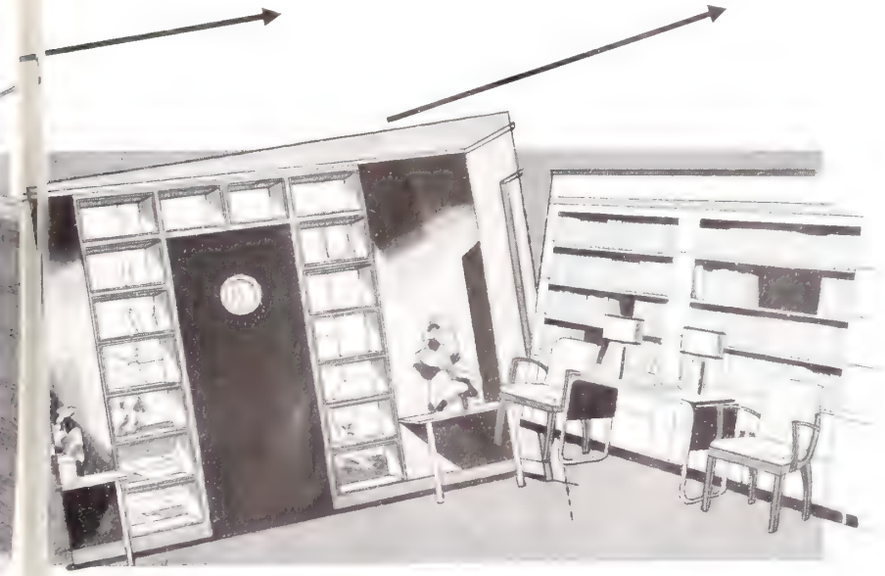
LIVING ROOM

WALLS, CEILING AND CARPET: Same as hall.
WINDOWS: Curtained same as doors to terrace in dandelion-yellow modern fabric.
FURNITURE: Modern. Pair of loveseats (A) upholstered in yellow chenille striped gold and gray; pair of chromium coffee tables (B); pair of lounge chairs upholstered in gold novelty fabric (C); console table in natural rubbed finish, to be opened for games or extra din- (*Continued on page* 70)

UNDER the roof of the more informal Cotswold type of English house, designed by Julius Gregory, one finds both modern and traditional forms of decoration in an alliance sponsored by Bullock's of Los Angeles. Below is a pleasant window group in the living room.

LIVING ROOM

WALLS: Pale beige—painted in dull, powdery effect. Cornice in graduated shades of beige—lightest at ceiling.
CEILING: Light, pinky beige.
WOOD TRIM: Doors and window frames same as walls. Built-in bookcases to be painted and glazed eggplant brown outside and robin's-egg blue inside.
HEARTH: Dull black. Mantel trim eggplant brown matching exterior of bookcases.
FLOOR: Enameled eggplant, waxed, and covered with pink-beige carpet embossed in fretwork design, with heavy, six-inch eggplant cotton fringe.
WINDOWS: Eggplant homespun curtains; very heavy white braid trim.
FURNITURE: Chippendale and Chinese Modern. Two square, sectional sofas upholstered in oyster-white fur-cloth; large, Chinese Modern coffee table—old-white, glazed, with amber glass top; monel metal and bakelite end tables; two walnut cabinets with white bone drawer handles, long, low walnut bench (*Continued on page* 75)

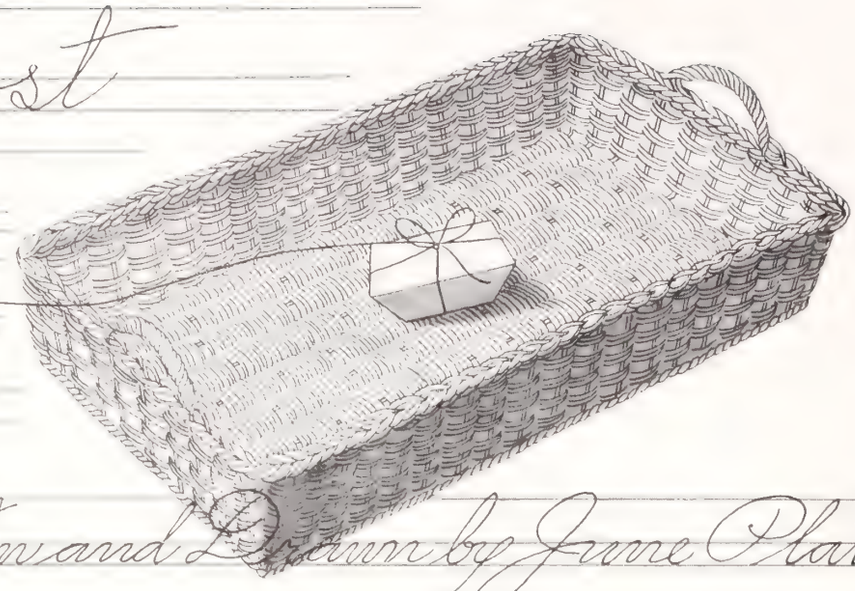


NEIMAN-MARCUS DECORATES THE MODERN HOUSE



BULLOCK'S
DECORATES THE COTSWOLD HOUSE

Almost No Meat



Written and Drawn by June Platt

THE idea of this little article is to see just how little meat we can use for a dish and still have the audacity to call it a meat dish. Some of the dishes are to be made with leftovers and some with honest-to-goodness meat straight from the butchers, but precious little of it. The usual fate of leftovers is to be made into a hash, which isn't a bad idea providing that they are made into good hash. The reason most hash isn't good is that it's generally full of hard bits of gristle and raw bits of onions and cold boiled potatoes. If you happen to have cold boiled potatoes and a bit of cold meat in the refrigerator, don't obey that impulse to join them together. Let the potatoes be made into a salad, but boil some nice fresh ones for the hash, and while we are on the subject, either grate the onion, or brown the chopped onion in the butter you are going to use, then fish the bits out and throw them away. The flavor will still be there and the hash will be much more delicate. As several of the recipes call for a tomato sauce I will first give directions for making this. All the recipes, by the way, are calculated for serving six, unless otherwise specified.

TOMATO SAUCE. Peel 2 lbs. of ripe tomatoes, cut in little pieces, put in an enamel saucepan with 2 white onions, sliced, 1 bouquet of parsley, 1 bay leaf, 1 pinch of thyme, 2 cloves and 1 cup of dry white wine. Simmer for an hour, then pass through a fine sieve.

Now melt 1 heaping tablespoon of butter and add 1 teaspoon of flour. Cook together without browning for several minutes, then add the tomato sauce. Salt and pepper to taste and add 1 teaspoon of beef extract dissolved in a little hot water. Continue to simmer gently until the right consistency. Then remove from fire and add 1 level tablespoon of butter. Stir until melted.

POLENTA WITH SAUSAGES. Into 6 cups of actively boiling salted water pour slowly, stirring all the while, 1½ cups of yellow corn meal. Cook in double-boiler half an hour, then pour out on a platter to about a half-inch thickness, and let it get cold. Now prick ½ lb. or more of Deerfoot sausages with a fork and put them in a frying pan to brown very delicately on all sides. Don't cook too long. Remove from pan and slice in little pieces. Now butter an oblong earthenware or glass baking dish. Cut the cold corn meal in squares. Put a layer of them in the dish, place a dab of butter on each piece and sprinkle with grated Parmesan cheese. Next comes a layer of the sausages, then another layer of polenta, etc., until the dish is full, ending up with a layer of corn meal. Pour over this 1½ cups of tomato sauce. Sprinkle with cheese and bake in a hot oven until lightly browned. Serve at once.

SPINACH AND TONGUE IN HORSERADISH CREAM. Remove stems from 4 lbs. of spinach, wash with meticulous care in ever so many waters. Boil in a little salted water for ten minutes. Drain well and run through a fine meat chopper. Put 2 tablespoons of butter in a saucepan, add the spinach and put on the fire. Stir continuously until hot. Salt and pepper to taste. Buy ½ lb. of cold boiled tongue sliced thin. Put a spoonful of spinach on each slice and roll and secure with a toothpick. Place in a buttered dish. Put 4 teaspoons of grated, moist horseradish in ½ pt. of cream, mix well and pour around the tongue rolls. Put immediately into a hot oven until well-heated through. Serve at once.

SOUFFLÉ OF CHICKEN AND CHEESE. Chop 1 carrot, 1 onion and 1 stalk of celery fine and brown lightly in 2 tablespoons of butter, then add 2 tablespoons of flour. Cook together for five minutes and gradually add 3 cups of hot milk. Continue to cook for several minutes. Remove from fire and mash through a fine sieve. Now add 1¼ cups of finely minced chicken, a teaspoon of onion juice and salt and pepper. Put back on stove and heat well, then remove from fire and add 1 cup of grated Swiss or Parmesan cheese and the yolks of 5 eggs, well beaten. When cold, fold in the whites of 6 eggs beaten very stiff. Turn into a buttered dish and bake in a slow oven for about thirty-five or forty minutes. Serve at once.

CHICKEN LIVER OMELETTE FOR FOUR. Take 2 or 3 chicken livers. Sauté them in plenty of butter with 1 shallot chopped fine, until a golden brown. Pour 1 tablespoon of good cognac over them and light it. Remove from pan and chop. Put back in the pan and add ¼ cup of boiling water in which has been dissolved 2 teaspoons of beef extract. Salt and pepper to taste and simmer for just a minute or two. Make up a 7 egg omelette in the usual way, and just before folding it over, pour in the chicken livers and their juice.

CABBAGE STUFFED WITH CORNED BEEF HASH. Parboil a large white cabbage, leaving it whole. Drain well but save the cabbage water. Remove core and scoop out enough of the cabbage to leave a good sized hole. Open 1 large can of corned beef, break it apart and chop fine. Peel and boil 2 lbs. of white potatoes, and when they are done drain and chop or cut into little squares. Put 2 tablespoons of butter in a frying pan and add 2 grated onions. When butter is hot, add the corned beef and a cup of cabbage water in which you have dissolved 2 tablespoons of tomato catsup. Cover and simmer without browning for half an hour, adding more cabbage water if necessary. Now add the potatoes and ½ cup of cream, and salt and pepper to taste. Remove from fire and fill the hole in the cabbage with the hash. Cover the top with the scooped-out cabbage. Place in a well-buttered baking dish. Dot with butter, moisten with cabbage juice and cook in slow oven until cabbage is tender. Remove cover, pour a little more cream over it and put under hot blaze to brown lightly.

ANOTHER STUFFED CABBAGE. Parboil a medium-sized white cabbage whole. Drain, and with a sharp knife cut out the core. Remove the leaves carefully, one by one, starting with the outside. Place them flat on the table in relation to the spot from which they were removed until the whole cabbage is laid out. Now reconstruct the cabbage, leaf by leaf, putting a little of the following stuffing on each leaf until it is back in its original form.

For the stuffing, mix 1 lb. of ground veal with ⅛ lb. of salt pork ground fine, add ½ cup of fine bread crumbs, 1 grated onion, salt and pepper, 1 pinch of thyme, another of chopped parsley and 2 raw eggs. Mix well together.

When the cabbage is back in its original form, wrap slices of bacon around it and tie it up securely. Put it in an iron cocotte containing some beef drippings, bacon-grease or butter, and pour over it 3 cups of bouillon. Cover and bake slowly for three hours. A half hour before serving, remove cover and let the juice reduce. Remove strings, pour hot tomato sauce over it and serve at once.

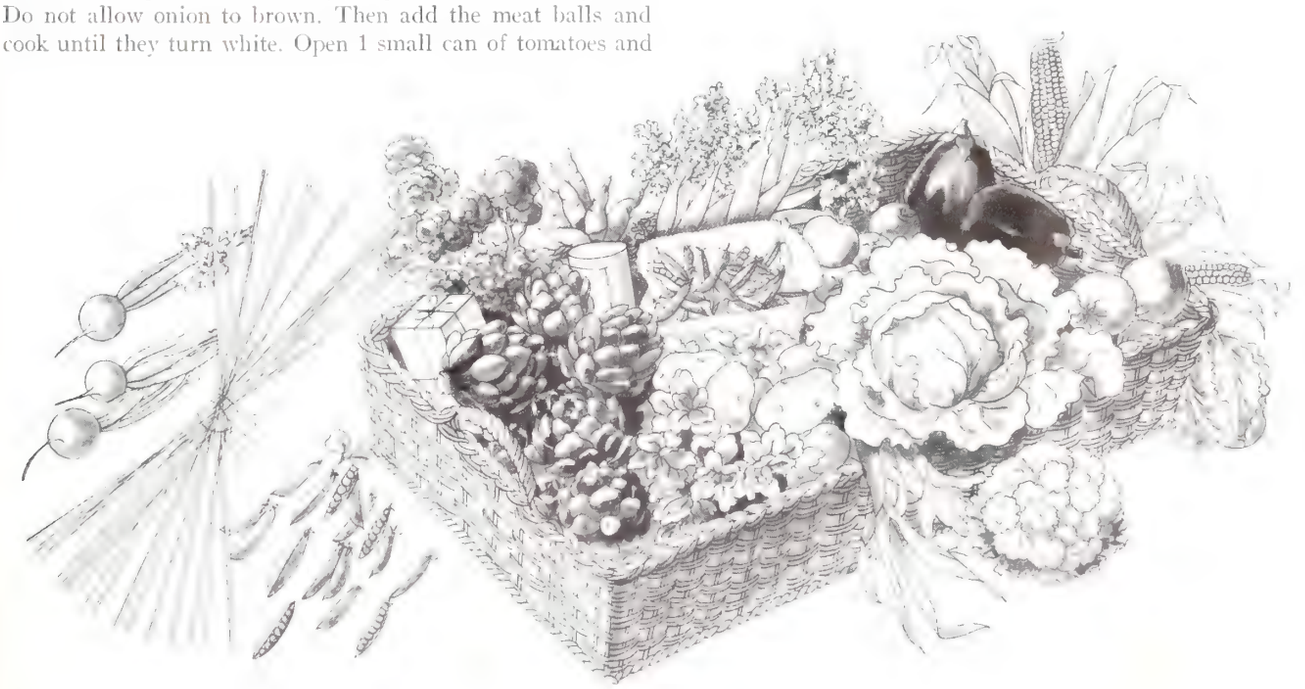
SPAGHETTI. Mix in a bowl ½ lb. each of raw ground veal, beef and pork, with ½ cup of chopped parsley, 1 raw egg and ½ a clove of garlic chopped very fine. Season with salt and pepper and shape into little meat balls. Fry 1 large onion, sliced, in teaspoon of lard and ¼ cup of olive oil until yellow. Do not allow onion to brown. Then add the meat balls and cook until they turn white. Open 1 small can of tomatoes and mix with them 1 can of imported tomato paste dissolved in 2 cups of stock, or water. Pour this in on the meat balls, add 1½ bay leaves, 5 whole cloves, 1 teaspoon of sugar, 1 pinch of red pepper, black pepper and salt. Also add ¼ lb. of peeled, sliced mushrooms. Allow this to cook slowly for three hours. I generally cook it in the oven.

Now for the spaghetti part. Put 1½ lbs. unbroken spaghetti into a large pot of boiling water and cook until just barely tender. When nearly cooked, salt it. Drain and dash a little cold water over it to wash off the starch. Mix the spaghetti with part of the sauce from which the meat balls have been removed. Add a handful of grated Parmesan cheese when mixing. Put on large platter, garnish with the meat balls and pour the rest of the sauce around the edge. Serve a bowl of grated cheese with this.

ARTICHOKE HEARTS STUFFED WITH HAM AND MUSHROOMS WITH TOMATO SAUCE. Make the tomato sauce previously given. Cook 6 large artichokes in salted water. Take off the leaves and scrape the ends of each with a dull knife to remove the good part. Remove the thistle carefully and trim the hearts. Now peel, wash and chop fine ½ lb. of mushrooms. Chop 3 little shallots and brown them lightly in a little olive oil and butter. Add the mushrooms and cook until almost dry. Put 1 or 2 slices of cold boiled ham through the meat grinder. Now mix the mushrooms and ham together, cool a bit and add a little chopped parsley, the artichoke meat, and bind with the yolks of 2 eggs. Salt and pepper to taste. Fill the artichoke hearts with this mixture heaping full. Cover each one with a little circle of thinly sliced ham. Place these in a buttered baking dish and put a little lump of butter on each one. Bake in a hot oven until the ham begins to brown. Serve with the tomato sauce given before.

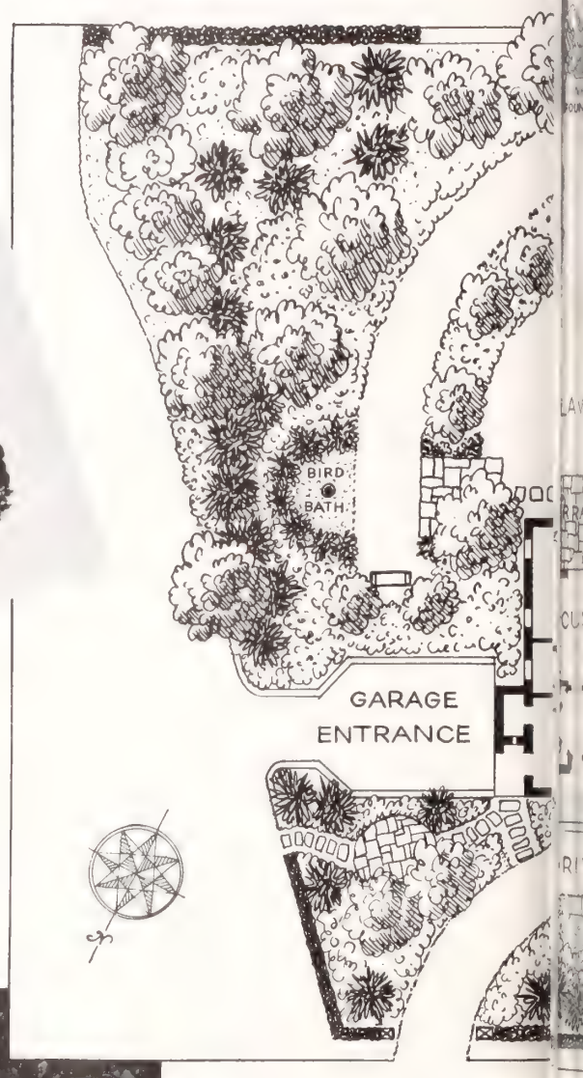
PANCAKE DELICACIES. This dish consists of French pancakes stuffed with chicken and mushroom hash and rolled. They are then placed in an oblong glass cooking dish, covered with cream sauce, sprinkled with Parmesan cheese and baked in the oven until brown.

For the hash, prepare a cup of finely ground chicken minus all gristle and skin. Peel, wash, and chop fine ½ lb. of mushrooms. Sauté in 2 tablespoons of (*Continued on page* 79)



A HOUSE & GARDEN HOM



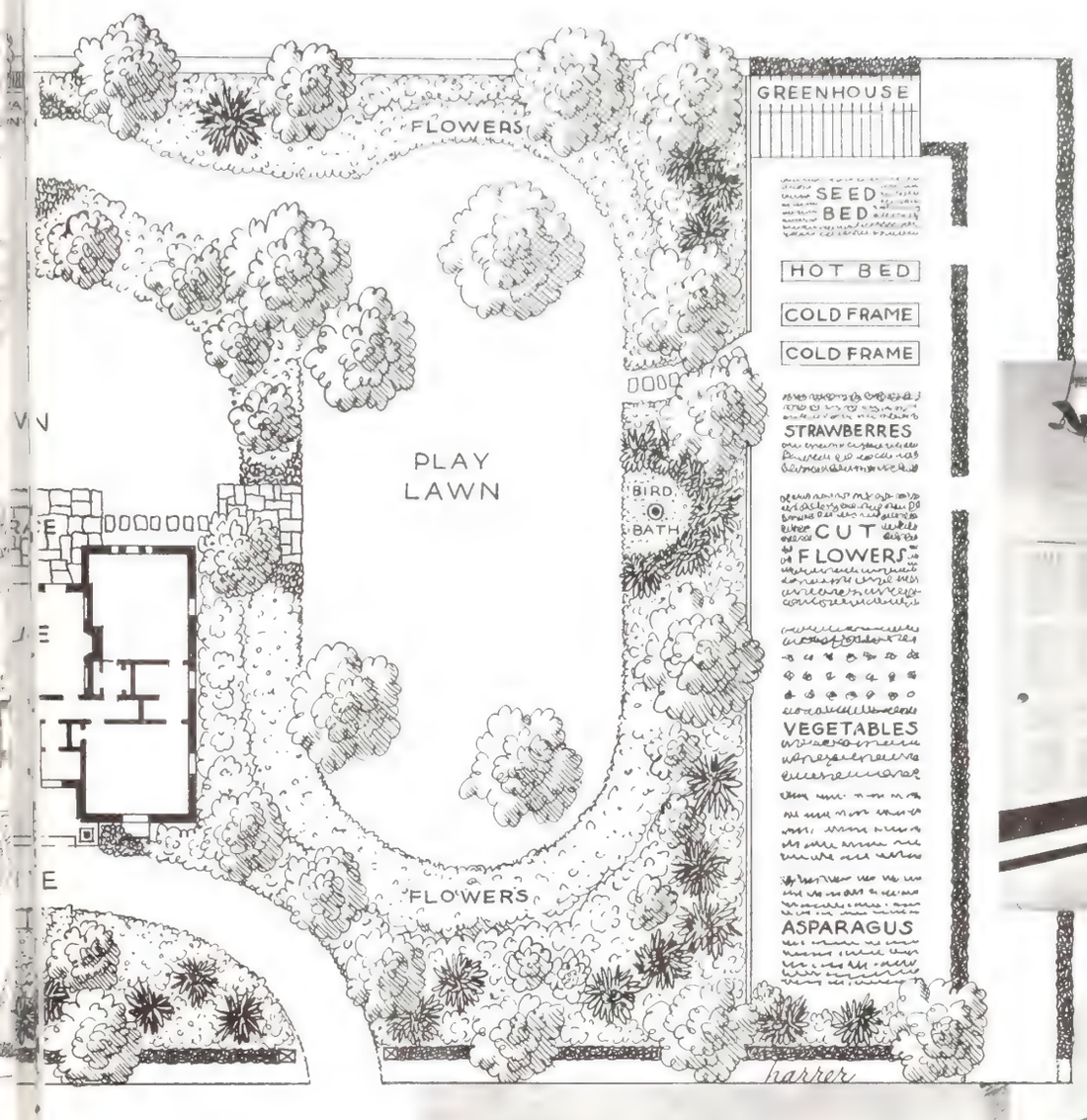




FOR the June 1932 issue Bradley Delehanty designed a little house reminiscent of French Louisiana. Mrs. Arthur Peck, seeing it in the magazine, thereupon had the architect start building this House & Garden home for her at Cedarhurst, L.I., with the result shown on these pages. Annette Hoyt Flanders designed the garden and McMillen, Inc. the rooms

THOUGH slight variations were made in the plans, the exterior of the house remains substantially as it was shown in this magazine. The walls are built of common brick painted gray, with white band-courses, and the Mansard roofs are covered with French gray slate. The garden front, with its flagged terrace between the wings, is shown to the left

DREAM AND IN REALITY





HE garden is divided into sev-
ral rooms by means of massed
ırubbery and flowers — the
ouse lawn off the rear terrace,
ıe play lawn with its flower
order and hidden walls, and
ıe utility garden for vege-
ıbles and cut flowers with a
ttle greenhouse at the end
f the plot. A wall fountain
ıd bird baths have been
laced at logical focal points

\s indented entrance portico
framed by a lacework of
ew Orleans cast iron. For all
s romantic exterior, the house
thoroughly equipped with
e most modern heating and
r conditioning devices. At
ght, above, is the entry hall
ith doors painted tones of gray
d white; black and white
rble floor. Other views of the
terior on the following page







Rooms beneath the Mansard roofs



THE living room in the Peck house has beige walls and curtains of white silk corded serge trimmed with tomato and white fringe. A large sofa and fireplace chair are covered in tomato strié antique satin. The dining room has blue walls. At the windows are white silk curtains bordered with a stenciled design in blue and green. The white painted chairs are upholstered in blue and cream striped satin. McMillen, Inc. were the decorators

Decoration questions from our readers

Q. Please tell me if I can use Venetian blinds in my living room. I have three French windows opening out and two double hung windows. Also, I have a small amount of some very fine old hand painted wall paper, not enough for a room and too much for a screen. Have you any suggestions as to what I might do with it? I have painted my basement with aluminum paint—the walls only. What would be a good color combination for the floor (cement), doors, stairs, windows, etc.?

H. E. B., Milton, Mass.

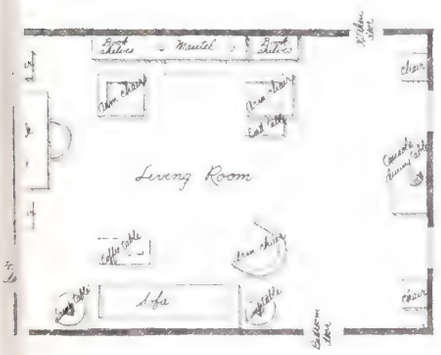
A. Venetian blinds would be entirely suitable for the living room. The blind can be attached to the frame over the French windows, as they open out. You might use your paper on one side of a small room and paint the other three sides to harmonize with it—the same color as the background of the paper, with the woodwork in one of the colors predominating in the design. Black would be a very good color to use with the aluminum paint in your basement or dark brown. Use a glossy paint.

Q. I am about to be married and am buying furniture for my new three-room apartment. The living room presents something of a problem as it must be used for dining as well. Would you be good enough to tell me what pieces to buy for this room and indicate their arrangement on the enclosed floor plan? I prefer modern decoration.

J. L. D., New York.

A. A table with an extension top that will seat four to six people when open should solve your dining problem. If it is placed on the wall with the windows it will be convenient to the kitchen. A pair of matching upholstered chairs can face each other at either side of the fireplace—a small table and lamp beside one. The opposite wall might be occupied by a large sofa. Flank it with a pair of similar end tables and lamps—a coffee table in front and an easy chair at one side, as shown on the floor plan.

A desk can stand against the fourth wall.



The straight chairs that will be used for dining may be placed one at either side of the desk, and the other two beside the table.

You have indicated that there is a chimney breast. This affords an excellent opportunity for book-shelves to be built in at either side, flush with the fireplace.

Q. I am furnishing a log cabin to be occupied by two bachelors and should like your suggestions.

There are two bedrooms, a bath, kitchen and living room. The walls of the living room, which measures 10 by 14 feet, are dark brown wood. High up in the wall, at either side of the stone fireplace, is a 12 by 18 inch window. There are two other windows, each 36 inches square, but the room is inclined to be very dark.

What style furniture would you suggest for the living room? Would rust and green be a good color scheme? How should the windows be curtained? The kitchen gets some sun and can be seen from the living room. What colors should be used here? How shall I curtain the two bedrooms and the bath?

M. F. L., Lake Placid, N. Y.

A. Early American furniture would be suitable: painted peasant pieces would also be attractive. Since the living room is inclined to be dark, bright colors should be used in order to gain a cheerful effect.

There are several ways to lighten the room. Whitewash could be applied, that is, you could whitewash the rafters and cross beams, the ceiling, the walls; in other words, as much as you wish, all depending upon how light an effect you wish to create.

I would suggest a wide red stripe on natural linen for the curtains at the two 36″ windows—one large panel to hang to floor at one side of window, made to draw. The two small windows could have sash curtains of natural linen bound in red.

Furniture could be upholstered in red and white stripes, plaids and checks. If more color is needed, one chair could be upholstered in strong yellow, and yellow cushions and accessories would help to brighten up the general effect. Hand-loomed blanket-weave Mexican rugs would be suitable in this room. I would suggest those of a natural (beige) color with stripes of brown, yellow, etc.

The kitchen might keep the same general color scheme, with painted white walls, furniture red, and for a curtain a panel of bright yellow sail-cloth hung on one side of window and made to draw. In the bedrooms, linen or rough-textured cotton fabrics in simple, bold designs would be the best choice. The same kind of materials would do for the bathroom window.

Q. I have a game room, paneled in knotty pine stained light. The floor is light oak and the ceiling is paneled and very dark. This is as far as I have gone. The room doesn't seem to have any character, and I don't know how to proceed. Would you help me with the color scheme?

R. M. J., Baltimore, Md.

A. Stain floor darker than walls, and paint ceiling pale blue—a color especially nice with pine. Use scatter rugs on the floor. A gay chintz or linen in brilliant blue and white could be used for curtains, with plain darker blue linen for upholstery. Homespun fabrics in bright colors are also excellent for this room and afford an opportunity for variety in coverings.

Q. The windows on one side of my house look out on an uninteresting alley receiving very little sun. The rooms are dreary, especially the kitchen. I would like to take the shades off so as to get as much light as possible, but I would have to have draw curtains at night as the windows in the next house are so close. There is a bathroom with one window and a hall with one window which I should also like suggestions on.

A. L., San Francisco, Cal.

A. Probably the best solution would be to obscure the unattractive view as much as possible, and depend on bright walls and gay curtains and other accessories to create a cheerful effect. Kitchen walls could be painted white or pink; woodwork and furniture bright red. Curtains could be red and white checked gingham; floor in black and white marbleized linoleum.

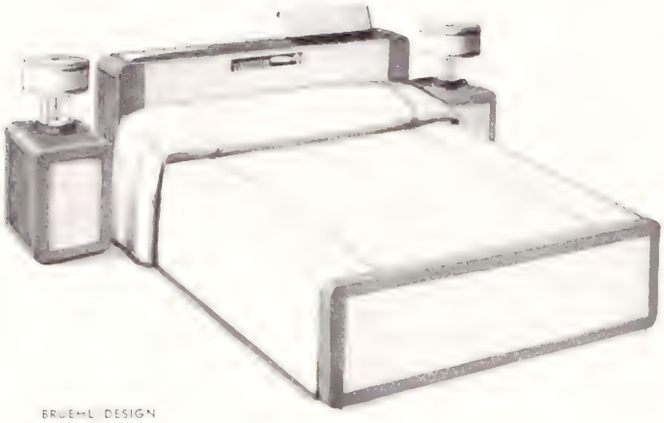
Bathroom walls might be painted primrose yellow; for window treatment use a casement curtain of yellow Celanese and a white Venetian blind with yellow tapes. Woodwork should be white; accessories and linen white, brown and yellow. Hall should also be in a light color and the window here could also be concealed with a Venetian blind. I think a casement curtain should also be used here—thin silk or Celanese.

Q. I have a very fine green Morocco leather chair that has been in the sun too much and the color has turned to brown. Could it be dyed to the original color? Would you suggest how to keep the leather soft and in good condition?

O. N. S., Cincinnati, Ohio.

A. The trouble with the leather is that the oil has dried out. Color can be restored, but it is a job for a professional who understands dyeing leather. I would advise keeping chair out of strong sun. It should be oiled regularly to keep the leather pliable. There are some excellent emulsions for leather on the market.

House & Garden's furniture survey



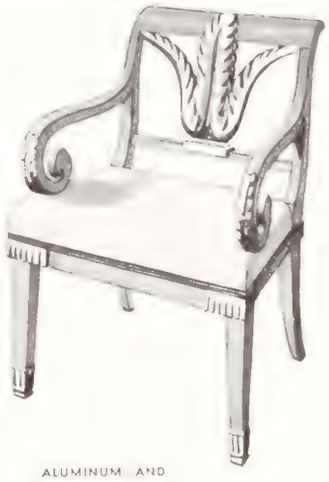
BRUEHL DESIGN
FOR KITTINGER



WHITE LEATHER
FRAME: CHARAK



CLASSIC-MODERN
FROM KITTINGER



ALUMINUM AND
WOOD: KANTACK

ONE of the most cheerful signs of the times is the activity and wealth of new ideas in the furniture world. What with the invigorating designs of the modern school, and the increasing number of excellent reproductions of period styles, there's a vast amount of good furniture to choose from—pieces that you'd like to live with as well as look at.

What are the new trends in furniture? The woods used? Are there new combinations in painted finishes? What about upholstery fabrics? You will want to know all this whether you plan to refurnish entirely or just key up a jaded corner or two. For this reason, House & Garden has made a survey of the furniture field and here presents its findings.

At the moment, war is on between the modernists and fundamentalists. The Classic-Modern still dominates all styles; modern furniture is gaining, slowly to be sure, but gaining nevertheless due to better designs and cheaper prices. Its chief supporters are the youth of the present day who look down their noses at the old-fashioned ideas of their parents and at their dining-room furniture. Parents are always wrong, anyway, and their decorative taste is no exception.

Opposed to these modern themes is a very definite trend toward that pearl among furniture periods—the English 18th Century. The Fine Arts Exposition of furniture and accessories held recently in Rockefeller Center was dominated by Georgian designs—particularly Chippendale. House & Garden began contrasting the opulence of Chippendale with the simplicity of the modern as far back as 1933, and thereafter steadily prophesied the return of 18th Century English.

Other familiar period styles such as Early American and French Provincial will always have their enthusiastic adherents. House & Garden launched French Provincial furniture in this country with a series of articles by Henri Longnon which ran from February to October in 1926 and were eventually published in book form, with an introduction by the editor of this magazine. This style, due to over-exploitation and cheap copies, eventually ran its course and there is no immediate sign of any general revival of interest.

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SPACE-SAVING BED:
STYLE CONSULTANTS



CLASSIC-MODERN
ROBERT W. IRWIN



EARLY GEORGIAN
IN WALNUT: BAKER

ist hand news of the season's trends

pieces, in fruit woods and painted finish. New here in painted finish is a beige and brown combination. After reading the article on Regency furniture look at the attractive Regency pieces made by this firm in mahogany and black lacquer, with gold details. Also their new Classic-Modern bedroom set with decorative fluted bases on night tables and dressing table, and a simple band of fluting on beds and chests. This set is finished in blue, old white and silver, or chocolate brown, beige and gold. A sketch of the dressing table appears opposite.

Most elaborate addition to the Classic-Modern style is a breakfast room set designed by Walter Kantack and made by Schmieg-Hungate & Kotzian. The table—a marvelous piece of cabinet work—is round and made to extend circularly, so leaves may be inserted. The wood is bare, inlaid with aluminum in a manner to form one pattern when table is closed, another when the leaves are added. Aluminum in a big leaf pattern forms the splats of chairs. See sketch on opposite page.

Robert W. Irwin is another firm believer in the Classic style with modern interpretations. Regency designs are well represented here in both living room and dining room pieces, of mahogany with black and gold painted detail. Many pieces show ingenious use of mirrored detail—coffee tables with gold mirror tops and a Neo-Classic bed in light mahogany with a band of gold mirror in the headboard.

The combination of English Regency with French Empire furniture is sponsored by Cassard Romano where you will find examples of both styles in antiques and reproductions. Outstanding among the Regency pieces were small walnut commodes with gilded decoration, and a little round occasional table painted beige with brown leather top—simple, restrained designs that would fit charmingly into either a French or English Classic scheme.

CONTEMPORARY DESIGN. Modern furniture is simpler, with emphasis on interesting woods or new combinations in painted finishes. Among the designs is a man's bedroom set by Anton Bruehl for Kittinger. These pieces, designed by a man for a man, have all kinds of interesting tricks—a sliding panel in the bed which opens to reveal a reading light and a space at the bottom of the chest for shoes, reached by doors which work like a roll-top desk. The bed appears at the upper left on the opposite page. (*Continued on page* 68)



THE 18TH CENTURY AGAIN: W. & J. SLOANE



ENAMEL WITH MAPLE: AMODEC



MODERN FABRIC: PALMER EMBURY



COMBINATION PIECE BY W. & J. SLOANE



PAINTED, WITH MIRROR INLAY: PALMER EMBURY

ACTIVITIES FOR GARDENERS IN FEBRUARY



FIRST WEEK

Budded branches of practically all the early spring flowering shrubs and trees will come into bloom in two or three weeks if cut now and kept in fresh water in a sunny window. This material needs a long period of cold if not actually hard freezing weather before the buds are in condition for forcing. This is the main reason why experiments made in the early part of the winter so often fail. As so often in gardening, they demonstrate that, while you can take some liberties with Nature, there is a point at which she openly rebels

This same principle—exposure to a prolonged period of chilling is further exemplified in the case of spring herbaceous wildflowers which are susceptible to forcing indoors at this time. A number of species fall into this category, notably Hepatica, Dutchman's Breeches, Marsh Marigold and, if you get strong pot-grown plants, Trailing Arbutus. It is necessary, of course, that they be prepared in the previous autumn by being potted up and then placed in a shaded cold-frame until it is time to bring them into the warmth indoors

This is the time of year when ornamental evergreens may be severely damaged by heavy, wet snow which clings to their branches and breaks them down by its sheer weight. In the event of such a storm coming along it will be an excellent idea for you to go the rounds two or three times during its continuance and carefully jar the snow from the overladen branches. A gentle shaking will usually accomplish the purpose; for branches which cannot otherwise be reached, try a long pole. In all cases, don't break the branchlets

SECOND WEEK

The placing of suet in the lawn and garden trees for the benefit of the winter birds serves a double purpose: it provides a much needed source of food and, by bringing more birds around the place, leads to the destruction of many harmful insects which, in one form or another, spend the winter in or under the bark. Contrary to popular belief, the birds that come to feed on the suet do not eat that solely; you'll see them scouting through the trees in busy search for their natural kinds of insect food

Often, at this time of year, you come across excellent object-lessons of just why perennial plants should not be planted in depressions below the general ground level. Where this mistake has been made you will find that the water from thaws or winter rains will collect in the depressions where, prevented by frozen ground from sinking into the soil, it forms solid chunks of ice with the coming of the next cold snap. Such a condition puts a strain on plant vitality which sometimes is fatal

Winter mulches of dead leaves, salt meadow hay and other movable material are sometimes blown away while the ground is bare of snow, a fact which suggests the wisdom of checking up on their condition at this season. Various means are available for preventing such disturbance; lengths of poultry wire laid on top of the mulch, or else twiggy dead branches, are among the best. As a matter of cold fact, though, evergreen boughs can well take the place of either the dead leaves or hay

THIRD WEEK

Whatever may eventually happen to the two gentlemen pictured due west from this paragraph, their present circumstances are unenviable. They have evidently been told that winter-broken branches, flopping around in the gales, are bad for trees and should be cut away before they do real damage in the way of ripped bark. Furthermore, there is the danger of such boughs tearing loose and dropping on unsuspecting heads, motor cars or the family dog. There's nothing quite equal to a well balanced saw, and the ability to use both

Most gardeners have heard of scale insects—oystershell, San Jose, Lecanium—or what have you—but comparatively few understand the real nature of these pests which, as a group, should be destroyed by a lime-sulphur spray in winter. The scale-like protections are really the shells of last year's crop, and what they now harbor are the wintering-over eggs. If these eggs are allowed to live until spring they will hatch and the tiny insects will crawl out and start making their own new scale dwelling-places on the branches

Regular daily spraying with clear water is one of the ways of helping those house plants which are likely to suffer in the winter atmosphere of the ordinary room. It goes far toward keeping the leaf pores clean and open, and counteracts some of the tendency to excessive evaporation from the tobacco. A thoroughly satisfactory tool for applying the water is a good sprayer of the "fit gun" type which throws a fine mist. This will not waste as much water as a watering can or one of the rubber bulb sprinklers usually recommended

FOURTH WEEK

Speaking of watering and house plants, have you ever tried double potting as a means to conserving the moisture in the soil? It simply means that you take the regular pot and contents and set them inside another pot of perhaps two inches greater diameter, the intervening space being filled with damp peat moss or live sphagnum moss. The result, of course, amounts to moisture insulation without setting up a condition of dank sogginess which might be harmful. Most kinds of potted house plants are benefited by this

The false economy of buying cheap nursery stock is often demonstrated, but seldom more clearly than by a certain individual who purchased a half-dozen "bargain" Appletrees last spring and, a few months later, discovered that every one of them had an advanced case of fire blight. You simply can't expect to get a good article of any kind without paying a fair price for it, whether tree or trombone. The first safeguard in this direction is to patronize only reliable nurseries with a reputation for quality to uphold

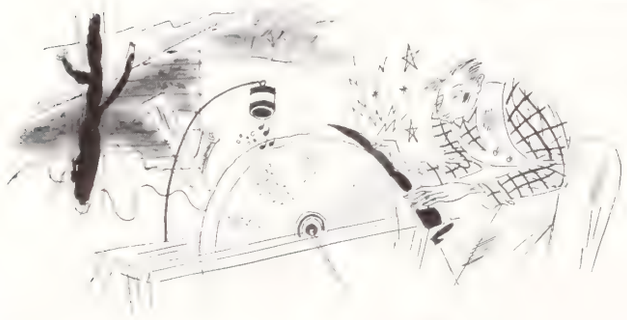
Seekers after genuinely worthwhile novelties in plant material will hunt a long time before they find anything more striking than the standard (small tree) type Wisterias which are now available in several colors. The trunks of these novel plants are some 4' high, and the top growth is likely to add 2' or 3' more to this. Standard Wisterias are used effectively as accent points in formal gardens, as individual trees in border plantings, beside garden gateways and in a variety of other situations. Though not new, they are rarely seen

FIFTH WEEK

We may be old-fashioned, but we confess a preference for the oldtime grindstone as a producer of sharp tool edges. There is a certain feeling of rugged individualism in balancing on one leg while you peddle with the other and hearken to the screech of steel on stone. Anyway, the real point of this paragraph is that now is the time to put good edges on all garden cutting tools, whether you use a good old man-power grindstone or one of those effete emery wheels that buzz along by electricity instead of human bone and muscle

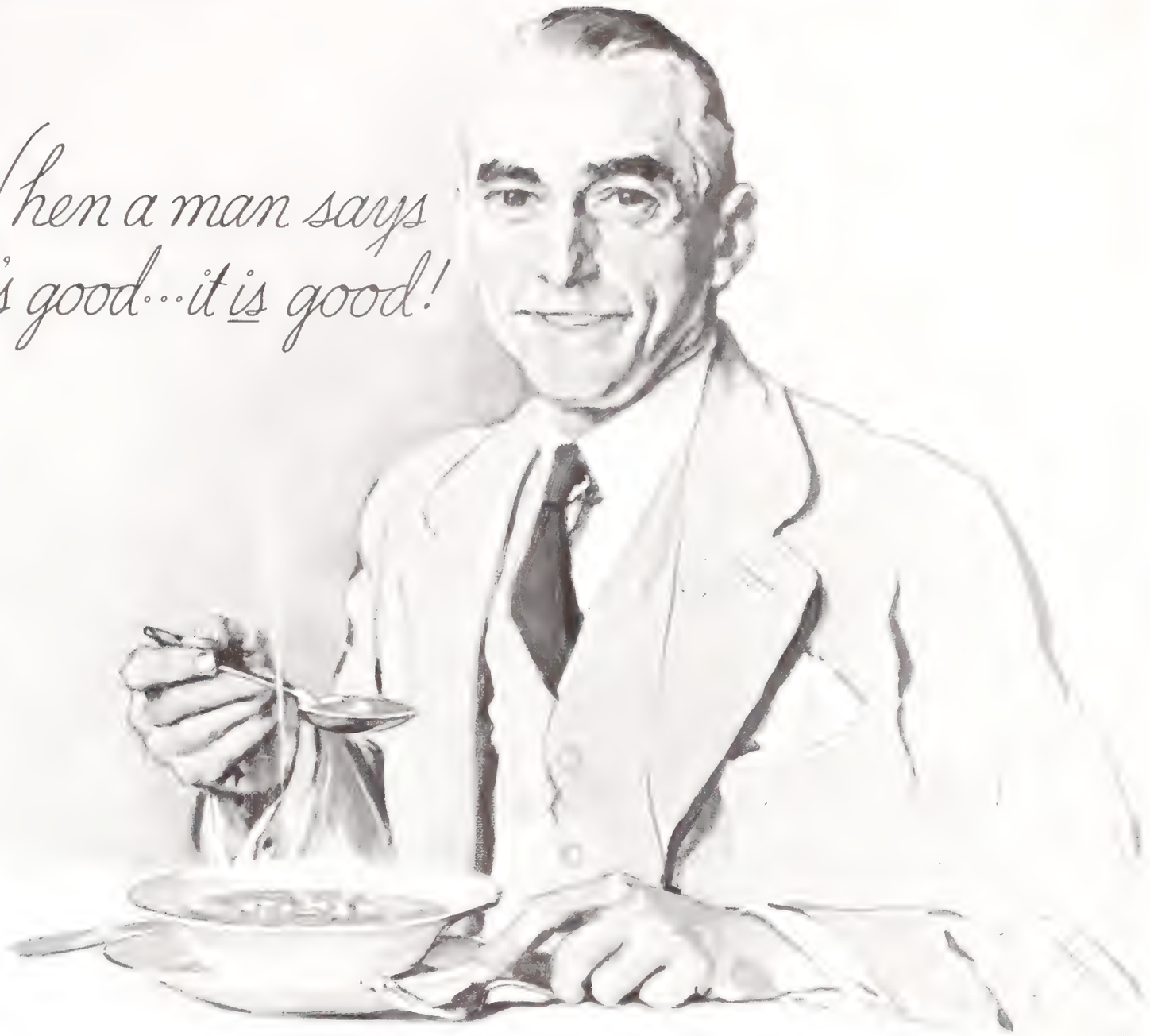
The early seed sowing is here again, or will be very soon. Its whys and hows and wherefores are too numerous to be even mentioned here, so for them you had better consult a good book on practical gardening. Let this be said, though: you don't necessarily need a greenhouse or hotbed, for a satisfactory job of starting small quantities of seed can be done in the house by availing yourself of the services of a glassed-in box that will keep the contents reasonably damp and yet permit the necessary amount of ventilation

Speaking of seeds, one of horticulture's most valuable advances has recently been announced. Concisely, it is a sterilized soil for seed sowing—bug-free, weed-free, disease-free and of precisely the right consistency and chemical content to produce the best results in the way of germination and growth. Why nobody put such a product on the market years ago we can't imagine. It's there now, anyway, and if you have seeds to plant we urge you to go right over to your supply store and buy a bag or two of this new product



"I dunno as ye know Jed Parsons—him thet owns the black walnut grove t'other side the Two Bridges an' sells the crop ev'ry fall fer enough to keep him comf'table all winter? Wal, anyhow, Jed's goin' on ninety, but he still chuckles 'bout the time he planted the nuts them trees growed from. Seems he wanted his gran'son to plant some, too, but the boy 'lowed it'd take 'em too long to bear. Then Jed told his own son Al to plant 'em, but Al figgered he wouldn't live long 'nough to git a crop. So Jed he up an' planted 'em hisself, age or no age, an' by crickey, now *he* sells the nuts!"—Old Doc Lemmon.

When a man says it's good...it is good!



kinds to
oose from . .

aragus
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ery
cken
cken-Gumbo
m Chowder
sommé
enne
k Turtle
lligatawny
shroom (Cream of)
tton
odle with chicken
Tail

per Pot
tamer
ato
etable
etable-Beef

Eating Campbell's
Every day
Sends me smiling
On my way!



LOOK FOR THE
RED-AND-WHITE LABEL



TRUST a man to know good soup when he tastes it . . . If there's one thing he's frank about, it is the food he eats . . . Yes, too frank sometimes, to a woman's way of thinking . . . But there's never any doubt about it, at least . . . And when he gives his O. K. to the soup, that's all she wants to know . . . agreed . . . the soup is good!

Describing Campbell's Vegetable-Beef Soup as a "natural" for men is just another way of saying that it is a soup for hale and hearty appetites . . . the real old-fashioned vegetable soup with hunger-quelling pieces of meat among its nourishing vegetables . . . a meal in itself . . . one that especially fills the midday need for sustaining food . . . tempting and delicious to eat . . . wholesome and easily digested.

Have you school-children in your home? Campbell's Vegetable-Beef Soup is just made for their yearning appetites!

Double rich! Double strength!

Campbell's Soups are made as in your own home kitchen, except that the broth is double strength. So when you add an equal quantity of water, you obtain twice as much full-flavored soup at no extra cost.

Campbell's Vegetable-Beef Soup

WEDGWOOD



Bullfinch on Wellesley

THIS decoration had for its inspiration an old Chinese plate formerly in the collection of Josiah Wedgwood, and it has all the lavish Oriental treatment of enamel colours. In combination with the deep ivory glaze on the Wellesley shape, it produces a wonderful effect of richness and warmth.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

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Mark on Jasper, Basalt, Queensware, Etc.

WEDGWOOD

Water, like air, needs conditioning

(CONTINUED FROM PAGE 35)

Sometimes, when the water is so corrosive that no pipe will stand up, sodium silicate is introduced into the water to coat the pipes and prevent corrosion. Of course, these difficult waters can be softened.

The effect of hard water on health, though not yet thoroughly established, is considered by many reputable physicians to be distinctly detrimental. Dr. Thomas Dutton, writing in *The Medical Times*, states, "There is little doubt that in certain subjects the constant ingestions of hard water frequently bring on a state of chronic constipation. . . . Toxins so absorbed when carried into the blood stream cause various diseases of the digestive system. . . . I have frequently told my patients that they can not be cured of gout, rheumatism, and many forms of indigestion if they continue to drink hard water."

Now as to how food is influenced by hard water. With some foods, the water makes no difference. With others, the difference is great. Soft water is much more preferable in cooking leguminous foods such as peas, beans and lentils. The lime in hard water unites with these foods and makes them hard. Canneries learned long ago that softened water improves color and flavor. A really satisfactory tea or coffee cannot be made with the harder waters; with softened water, as much as one-third less tea or coffee may be required. The pinch of baking soda a housewife adds to water in which vegetables are cooked acts as a partial softener. Meats are little affected by water.

SOFTENING

Now as to how softened water may be had even in the sections where water is hardest and most disagreeable.

There are several good types of water softening equipment on the market. These softeners usually consist of two tanks, generally installed in the basement and occupying but little space. One tank contains a mineral called "zeolite", which absorbs the minerals that make water hard. The water is passed through this tank and emerges as "zero hard", which means that all hardness has been removed. The other tank contains ordinary commercial salt, part of which is in solution. At approximately weekly intervals some of the salt solution is flushed through the first tank to "regenerate" the zeolite. During this process, the ordinary hard water supply is by-passed so that the house is not left unsupplied. Regenerating takes less than an hour.

In some models of water softening equipment, the regenerating is automatic, and the only attention necessary is to put more salt in the tank at infrequent intervals. Other models are hand operated, a valve being turned to start the regeneration process, and returned to the first position when the regeneration is completed. In some hand operated models, a red light flashes when it is time to regenerate the zeolite. Recently, small portable models have been placed on the market which soften the water as it passes through the faucet. They are quite inexpensive.

In some sections, municipal plants soften the water to about a five grain hardness—but this is still far from soft water, and those who desire the benefits of a truly soft water must install their own water softening plant. The term "grain" refers to the number of grains of mineral in a gallon of water. Even half a grain is quite perceptible.

To illustrate the savings possible in softening a comparatively soft water: A unit in a large hotel chain installed a plant to take 6½ grain water down to zero hardness. One year showed a 23% saving on linens alone.

In general, the size of a domestic water softening plant required depends on two factors: First, the degree of hardness of the water, which determines how much zeolite is necessary and the size of the tank. Second, the number of people in the house, which determines the amount of water used.

To give an idea of cost. A water softening plant in Chicago Heights, Ill., which has a 52 grain water, will cost for a family of four about $375 to install and about 94c a week to operate. In Superior, Wis., which has a three grain water, the plant would cost about $100, and about 16c a week to operate.

The average softening plant has a certain filtering action, accumulated dirt being flushed out when plant is regenerated. But if there is much dirt in the water, a separate filter should be provided. This filter is generally a tank of fine sand laid on gravel. It is cleaned at regular intervals by flushing clear water back through the filter.

Where the water has a bad taste or odor, a tank containing an activated carbon is used. Most of us at one time or another have had experience with a chlorinated municipal water which had a bad taste. This taste is not due to the chlorine, but rather to the action of the chlorine on certain organic impurities in the water.

Pollution of water supply is serious and is generally only to be feared in private water supply systems such as springs, shallow wells and cisterns. The state or municipal health authorities will test a sample of your water supply to see if it is polluted. If tests show that the water is polluted, then it must be chlorinated.

CHLORINATION

Chlorination is accomplished by a small device that is attached to the water supply. This device feeds sodium hypochlorite, also called Javelle Water, into the water pipes and kills bacteria. Should the condition be so bad that the amount of sodium hypochlorite necessary affects the taste or odor of the water, then, before using, it should be passed through a tank containing activated carbon, which will sweeten it.

A word of caution about cisterns. This water is often polluted by dirt washed down from the roof of the house or by vegetable matter, insects, birds or small animals. Not only are cisterns unsanitary, but also the water is often quite soft by comparison with the ordinary supply. For instance, in Ft. Wayne, Ind., an analysis of 400 cisterns showed the water hardness of four to eight grains.

And so it can be seen that the water which flows from your faucet is probably not the innocent liquid it appears to be. To accept it without challenge is a mistake. Have a sample analysed. Analysis may show that conditioning will make your plumbing, your linens, last longer, your cooking taste better, and lead to improvement in complexion and health.



THENTIC
AYFAIR

of the eight rooms in
artment of Mr. David
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ed in its entirety by the
Four Centuries Shop.

Unquestioned authenticity explains the replacement of the obvious with the deft French touches in this 18th Century English interior. The French note was strong in England's decorative motif of the 18th Century . . . when the Grand Tour was part of a gentleman's curriculum. This fragment of 18th Century Mayfair . . . even to the mantelpiece . . . attests both the exactitude of the Sloane decorators and the limitless facilities of our Four Centuries Shop.

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Walls of Celotex Building Board; horizontal bands of metal molding. Ceiling of Celotex Tile in diamond pattern. Frieze of Celotex.

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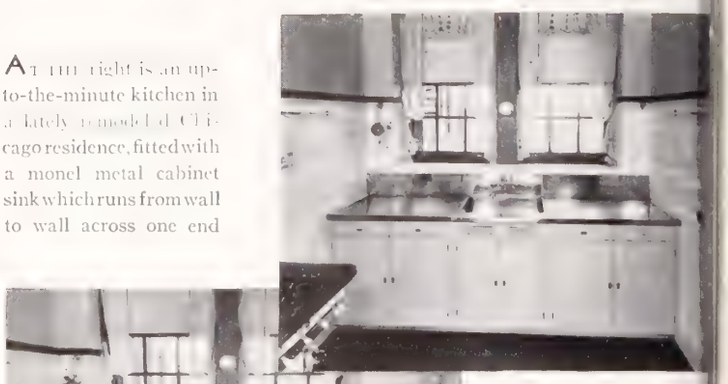
Be sure your lumber dealer gives you Celotex. No other insulating material offers all the advantages Celotex assures. All Celotex Cane Fibre Products are manufactured under the Ferox Process (patented) and therefore effectively resist damage by Fungus Growth, Dry Rot and Termites (White Ants).

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BUILDS • INSULATES • DECORATES

NRA CODE

Kitchens—before and after



AT THE right is an up-to-the-minute kitchen in a lately remodeled Chicago residence, fitted with a monel metal cabinet sink which runs from wall to wall across one end



TO THE left is a view the same Chicago kit en as it appeared u quite recently. This p tograph was taken fr the same position as p one that is shown ab



IN AN old apartment building in Philadelphia the various small apartment kitchenettes appeared about as shown by the rather untidy, uninviting typical example at the right



WITH a change in ow ership the building remodeled and all kitchenettes were th oughly modernized, ing monel metal si built-in cupboards.



A REMODELED home in Worcester, Mass. now boasts the well-equipped practical and attractive kitchen shown at the right made from the old-fashioned one below



FROM the old-fashi kitchen at the le the cheerful, effi workroom above i surprising exampl what intelligent p ning accomplis



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Doing over?

"I want to do over my bedroom, keeping a 4-post mahogany bed."
D. D. H.

art with chintz curtains, or windows and bed—right, dark-blue ground nd bouquets of pinkish-eige. Walls—same beige. ug—beige, modern. naise longue—blue-and-eige checked cotton, blue rding. Dressing-table—ue organdie, piped in eige. Crystal lamps—th pink-beige shades, ned in pink.

Why not send your next puzzle to headquarters?

OUSE & GARDEN
NFORMATION SERVICE
Lexington Avenue New York



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Designed by GILBERT ROHDE for HERMAN MILLER FURNITURE CO.

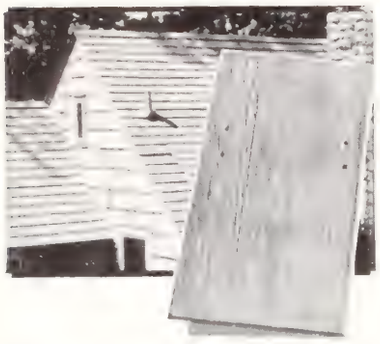
Every piece needed for living, dining, and sleeping rooms. All types of radios. **For details, write to the Herman Miller Furniture Company, Zeeland, Mich.**

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YOUR next roof—Eternit Timbertex—created by Ruberoid and long wanted by property owners for dependable roofing, re-roofing, or modernizing work.

Built of time- and fire-defying asbestos-cement, this moderately priced tapered shingle with a ¼" thick butt has the lovely texture of weathered cypress, aged and mellowed. Its several "wood" colors are soft, rich and lasting. Periodic painting or staining is never required, as the colors are an integral part of each shingle.

Everybody is talking about the amazing beauty, long life, safety and economy of Eternit Timbertex. Its many value-giving features and its remarkably low cost invite your investigation. Join the thousands that proclaim Timbertex as their next roof. Mail the coupon.

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BACKGAMMON UNIT BY ARCHIBALD M. BROWN FOR THE METALLON CO.

House & Garden's survey of furniture

CONTINUED FROM PAGE 50

Other modern designers with new work to brag about are Donald Deskey, Gilbert Rohde, William Lescaze, Eugene Schoen and Walter Dorwin Teague—all of whose designs appeared in the recent Modern Industrial Art show at the Metropolitan Museum of Art. Mr. Deskey was represented by a dining room in which the table and chest of California Redwood burl and white Holly combined with chromium were used with metal chairs covered in yellow leather. Mr. Rohde exhibited a modern Steinway piano—the simple case made of East India Laurel resting on a framework of chromium plated steel. Mr. Teague's furniture was a dramatic dining room set with a plate glass table and white painted chairs upholstered in emerald leather.

A most important development in moderately priced modern furniture is Amodec, which stands for American Modern Decoration, and means a new collection of well-styled modern pieces at comparatively low cost. The simple, straightforward designs are fresh and original in conception, entirely modern and good modern. A chest in white and brown enamel with burl Maple top and base is sketched on page 59. This furniture, which represents sound conservative design, will be sold throughout the country in department stores. Other furniture mentioned in this article may be obtained through your decorator; or write to House & Garden and we will tell you the nearest shop selling it.

THE 18TH CENTURY AGAIN. The growing trend towards 18th Century English styles will find leading manufacturers ready with reproductions of Georgian pieces in various price ranges. Long famous for their fine copies of both French and English furniture, Schmieg-Hungate & Kotzian have an inspiring variety of Georgian reproductions and some of the most fascinating inlaid clocks I have ever seen. Charak is another firm known for its faithful reproductions of Georgian and Colonial styles and they have recently perfected an antique finish that gives the patine and glow of a fine English antique. Among their newer pieces is the Danbury table, a drop-leaf mahogany table that will solve many a furnishing problem where space must be considered. As a living room table it is 22 inches wide and 45 inches long; with one turn of the swivel top it becomes a dining table for six; by extending both ends, with leaves inserted, it accommodates a dinner party of twelve.

News from the Baker Company, that stronghold of 18th Century English designs, is a group of Early Georgian living room and dining room pieces made in French walnut. One of these is sketched on page 58. Other firms specializing in English reproductions are: Kensington, with magnificent mahogany living room and dining room pieces; Wycombe Meyer, who are introducing a new line of Chinese furniture to be used with 18th Century pieces; Shaw, with some interesting pieces in pickled Pine; Palmer Embury who believes firmly in the traditional style, but manages to make furniture of yesterday look like tomorrow by means of modern finish and materials; and W. & J. Sloane. This last firm, anticipating a return to the English 18th Century, refurnished their House Of Years in this style last fall. Recently they have installed a number of rooms furnished with excellent English reproductions at amazingly low cost. Two of these appear on page 59.

FROM THE FRENCH. French styles are by no means neglected. At Bodart you will find charming examples of the great periods given a fresh, modern look with upholstery—rough textures and sleek, smooth satins in bold stripes. I particularly liked a pair of bergères—palest blue rubbed in gold, upholstered in dove-colored velvet. Other sources for excellent French furniture are Brunovan and Cassard Romano.

WOODS AND FINISH. Modern furniture, with its simple lines and absence of ornament, relies on beautiful woods and combinations of woods for much of its effect. Donald Deskey's use of woods is particularly striking. His latest pieces show such interesting combinations as thuya burl and English sycamore, macassar ebony and eggshell lacquer, English oak burl and brown lacquer, redwood burl and white holly. And among the Neo-Classic pieces by Robert W. Irwin are cabinets made of straw-colored wood with a slightly pinkish cast, which is obtained by impregnating the wood with the stain before cutting.

Amodec furniture shows the same attention given to wood treatment and finish—such as ash and white lacquer, natural primavera and Chinese red trim, dark cherry with cream lacquer, white and brown enamel with burl Maple.

In painted finish beige has taken the place of white. You will see much

(CONTINUED ON PAGE 60)

TRADE YALE M



Don't judge A LOCK *only by its appearance*

You can no more estimate the strength of a lock by its case alone than you can judge the contents of a book by its cover. Any manufacturer can make a lock that LOOKS strong but it is the mechanism inside that is most important, though, of course, it must be enclosed in a dependable case.

To obtain the highest degree of security and durability, ask your dealer for a YALE Super Pin Tumbler Padlock; or, if the lock is for your entrance door, a YALE Deadlock or Deadlatch.

Be sure to look for the name YALE. The Yale & Towne Manufacturing Co. is the *only* maker of YALE Locks.

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are essential to complete comfort in the home. They close doors silently and firmly and promote health and fuel economy by keeping the heat in and the cold out.

YALE *products are fairly priced and are sold by all hardware dealers.*

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DOUBLE-WHITE

A Cabot Collopake

Does **your** house need painting? Are its walls shabby and weather-worn? Bring back its beauty—protect it before it has gone too far—with DOUBLE-WHITE.

Like all Cabot's Collopakes, DOUBLE-WHITE is made by a unique patented process, which gives it great hiding power and adds years to its life. It is the whitest white you ever saw, and it stays white.

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ADDRESS HG-2-35

Permanent floor coverings

(CONTINUED FROM PAGE 67)

pattern. Borders give two distinct functions: they add a note of formality and help to organize a room, as the frame does a picture. The size of the border is, of course, important, and the rules that govern its choice are practically the same as those for framing a picture. If the border is too small for the area, it will appear stringy and worse than no border at all. If it is too wide, it will overwhelm the area it encloses. If the room is very large, a fancy border (usually of geometric motif) will hold the shape without being overdominant, as a solid border of the same width would be . . . or a double border could be used if simplicity is preferred. It should be remembered that if your baseboard is dark, the border in the floor should be a certain distance from the wall; but if baseboard is light, the border should go right to it.

Regarding all-over pattern and repeat motifs, the same care must be taken as to the size of the motif and the spacing of the repeat. In a very large area, a small motif widely spaced is meaningless and spotty, and if too close is crowded and dizzy. In general, geometric motifs are preferable for a repeat pattern, and the contrast between motif and background should not be too great.

Half-way between the solid color and the pattern floor lies such floor materials as parquet and terrazzo. These, due to their natural variety of tone and color, provide patterns in themselves. In the parquet, however, the boldness and size of the repeat must obey the same rules as for a pattern floor.

FLOOR COVERING MATERIALS

(In order of hardness)

LAID FLOORINGS

1. Marble—noblest of materials.
   Avoid stratified marbles—the softer strata wears through first.
   Marbles are affected by gases in manufacturing communities.
2. Stone flags—built for eternity.
   Floor must be properly constructed.
3. Travertine—the enduring quality of stone with softness of texture.
   Can be used waxed or plain.
   Floor must be designed for load.
4. Tile—for sanitation and Spanish atmosphere.
   a. Ceramic—unless in bathrooms, use hand-made tiles of vigorous relief for safe tread.
   b. Unglazed—excellent for kitchen floor, service entrances, etc.
5. Brick.
   Very desirable for use over bad sub-base moisture conditions.
6. Cement composition.
   Slabs of colored cement and wood chips. Cut to size on order.
   Interesting color and semi-rough texture suitable for bathrooms.
   a. Zenitherm.
   b. X-Ite.
7. Masonite (tempered).
   Fine brown tone. Harder and more water-resistant than wood.
   Do not varnish—use wax.
8. Hardwood
   a. Ordinary flooring.
   b. Flooring of extra-size widths.
   c. Parquet.
   d. End-grain wood blocks.
9. Asphalt tile.
   a. Heavy blocks and slabs—crude—serviceable for exterior use, cellars or greenhouses.
   b. Tile — inexpensive, serviceable. Moisture-proof but affected by intense heat and oil stains.
10. Linoleum.
    a. Sheet—ordinary or inlaid type—comes in three weights.
    b. Tile—more expensive than sheet.
11. Rubber.
    a. Sheet—wide color range—more expensive and durable than linoleum—slippery when wet.
    b. Tile—harder than sheet rubber.
12. Cork.
    Varnish to make really serviceable.
13. Carpets.
    Plain, figured, inlaid.
14. Matting.
    Vegetable fibre—inexpensive—cool-looking—not very durable.

POURED FLOORINGS

(These are generally used in new building and need special sub-base and strong bracing to prevent cracking.)

1. Concrete.
   a. Ordinary—coarse in texture; advise surface of special paint.
   b. Tinted white Portland—wide range of delicate tints—patterns can be made by enclosing areas in brass strips.
2. Asphalt.
   a. Ordinary—exterior or terrace only—extremely limited color range—avoid heat and oils.
   b. Agglomerate — ordinary asphalt mixed with broken stone.
3. Mastic.
   Harder than asphalt—more resilient than concrete.
   Neutral colors—grays, blues, ochres, browns. Desirable to level uneven floors. Requires no sub-base.
4. Terrazzo.
   Marble chips in cement. Polished after laid. Needs strong sub-base.

House & Garden's survey of furniture

(CONTINUED FROM PAGE 68)

brown used with beige and gold; new also is silver with dark brown. Pale colors in general dominate—egg-shell, oyster white, beige, gray, pale blue.

The latest news in metal furniture is the collection of indoor and outdoor pieces designed for the most part by Donald Deskey and made by the Metallon Co. Among the noteworthy pieces are an oyster white lacquer desk with chromium supports, a glass and chromium bookcase with movable light at one side, and the backgammon unit on page 68, by Archibald M. Brown.

UPHOLSTERY. On page 36 are nine new upholstery fabrics in both rough and smooth finishes. The tendency with period furniture is to give it a fresh, up-to-date look with fabrics modern in design and texture. Satin in both big bold stripes and narrow diagonal stripes is much used; the vogue of quilting continues and leather is having a vigorous revival, particularly in pale colors and white.



PETER HENDERSON'S 1935 CATALOGUE



The Interlude Between Winter and Spring

IN the cold and the snow and the ice of January the Henderson Catalogue comes as a harbinger of the beautiful spring days that are really only a short time away. Issued soon after January first it gives ample opportunity to plan the summer garden. Complete to the smallest detail; with dozens of exquisite color plates and hundreds of illustrations in full tone rotogravure direct from photographs of the actual results obtained from Henderson's Tested Seeds, it is a revelation to the garden lover. It is the key that will open the door to the garden and home surroundings that you have dreamed of for many years.

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For 88 years, HENDERSON'S TESTED SEEDS have been the standard. Year after year, our constantly improving methods have enabled us to maintain our supremacy among American seed houses. The initial cost of your seeds is the smallest item in your garden's expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.



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PETER HENDERSON & CO.

35 CORTLANDT STREET NEW YORK CITY

Regency house

(CONTINUED FROM PAGE 51)



ALTERNATE living room planned by McMillen, Inc. White walls; beige rug — brown and white motif; gold and white curtains; walnut and white furniture; emerald and white upholstery

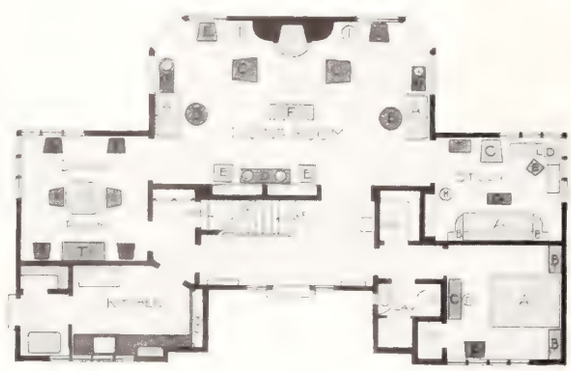
ed deep oyster white.
WOODWORK: Painted deep oyster white.
FLOOR: Covered in citron carpet.
WINDOWS: Natural finish Venetian blinds. Curtains of diagonally striped, lizard white, antique satin with fruitwood cornice.
FURNITURE: Walnut table, sidechairs and board. Old white armchairs and cabinets. Wire and glass shelves above cabinets. Chair seats in dark lime leather.
ACCESSORIES: Lime colored china with wide brown stripes; Venetian glassware; unbleached linen. Indirect ceiling light with center stem of wire, and glass balls supporting citron colored globe.

BED ROOM

WALLS: Gray-blue and silver paper with laurel border.
CEILING: Painted chalk white.
WOODWORK: Painted chalk white.
FLOOR: Covered with rose colored carpet.
WINDOWS: White satin curtains closely pleated, trimmed with fuchsia stars, and with white satin sway lined with fuchsia taffeta. White Venetian blinds.
FURNITURE: Old white and fruitwood dresser and bed. Bed with white satin spread trimmed with fuchsia cording and silver stars. Silver vanity with dark fuchsia upholstered bench. Decorative silver leaf screen. Slipper chair covered with glazed chintz in shades of lime, gray and blue.
ACCESSORIES: Two-candle center ceiling lighting fixture made of white wire and fuchsia colored glass.

Modern house

(CONTINUED FROM PAGE 51)



THE plan of the first floor in the Modern house, above, shows the arrangement of the furniture suggested by Neiman-Marcus. Compare the letters with those in the text on page 51 and below

ing (D); pair of armchairs in natural, rubbed finish—upholstered in chartreuse leather (E); lacquered, brown, Chinese modern bench, upholstered in brown and chartreuse fabric (F); magazine table of rubbed walnut (G); radio of East India laurel (H).
ACCESSORIES: Standing lamps with round crystal shelf, painted darker gray than walls, with chartreuse metallic shades (I); pair of lamps with tubular chrome base and yellow drum shades (J); chrome lamp with chrome shade (K); yellow leather, Chinese Modern lamp with yellow leather shade (L).

DINING ROOM

WALLS: Copper, green and gray paper.
CEILING: Gray to match carpet.
FLOOR: Carpet same as in living room.
WINDOWS: Venetian blinds painted copper to match wall paper—copper tapes; simple modern fretwork around window casement painted green to match darker green in paper; no curtains.
FURNITURE: Dining table of white maple with oval top and column pedestals (W); combination buffet and bar is simple chest of same wood as table (T); simple, open

(Continued on page 75)

SPRING ARRIVES MARCH 18th at the International Flower Show

AMAZING DISCOVERIES

During recent years, plant experts have been busy creating new varieties, to be launched on the up-swing of better times. Now, at this twenty-second annual Flower Show, you'll see more outstanding examples of horticultural progress than you could possibly imagine in advance. . . . *Come prepared to be surprised!*

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Each year places more emphasis on plants in action—as they can be used in actual practice—visualized for you by the hand of genius. *Come prepared to learn—and copy for yourself!*

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Experts in every branch of horticulture and landscaping will be there. Men who specialize in the plant families that attract you most—lilies, roses, delphiniums, daffodils, tulips. Rock gardeners and water gardeners. Tree and shrub enthusiasts. . . . *Come prepared to exchange ideas with congenial spirits.*

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Come prepared to linger—and return. . . . Here is a spectacle created for your enjoyment by thousands of eager amateurs and skilled professionals—people who realize, as you do, that no painter's brush, no poet's pen in all the world can make anything half as lovely or as restful to the soul as a garden in bloom. *Come prepared to see the gardens of the Old South.*

International Flower Show, March 18th to March 23rd inclusive

GRAND CENTRAL PALACE, NEW YORK CITY

CONDUCTED BY THE HORTICULTURAL SOCIETY OF NEW YORK AND THE NEW YORK FLORISTS CLUB WITH THE COOPERATION OF THE GARDEN CLUB OF AMERICA, THE FEDERATED GARDEN CLUBS OF NEW YORK STATE, THE FEDERATED GARDEN CLUBS OF NEW JERSEY, NEW YORK BOTANICAL GARDEN, BROOKLYN BOTANIC GARDEN, AND AMERICAN INSTITUTE OF LANDSCAPE ARCHITECTS.

THE GARDEN MART

SIGNS OF THE TIMES

If we may be granted the repetition of a somewhat outworn phrase, February finds the beginning of the year's active gardening just around the corner. In this case there can be no denial of the truth of the expression, for not even the ups and downs of world recovery can check the progress of the seasons. Already the early sowers are preparing their flats and soils, labels and frames, so that when the time arrives actually to put seed in the ground all will be prepared. In countless homes still more countless catalogs are being pored over absorbedly. Each day the sun rises a little sooner and sets a trifle later—best proof of all that winter is coming into the home stretch, though still going strong.

SO WHAT?

There is real opportunity in these signs of the season, and a real lesson to be learned. The opportunity to seek out, while there is ample time, those particular flowers or trees or shrubs whose contribution to the garden's loveliness is greatest, and the lesson that the best gardeners are definitely forehanded. A fine garden cannot be made overnight; it needs time and effort and much pleasant thought.

BOOKS & PERIODICALS

THE GARDENERS' CHRONICLE is a monthly magazine for all who love fine gardens—simple enough for the amateur, sound enough for the professional and practical enough for everyone. It costs only 25c a copy or $2.00 by the year. Send your check or money order to the Gardeners' Chronicle, 522-G Fifth Ave., New York City.

BULBS

GLADIOLUS FANCIER'S GUIDEBOOK FOR 1935. Copyrighted, authoritative, valuable information. Culture. Insecticides. Diseases. Societies. Importations. Prize-winners, which, when, where, etc. Copy on request. H. O. Evans, R. 3, Bedford, Ohio.

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An herb garden on Cape Cod's coast

(CONTINUED FROM PAGE 28)

might well house the still room and drying rooms. From the rear of this a tall lattice extends, screening a greenhouse and furnishing support for herb climbers—Hop Vines, Passion Vine, Bryony, Woody Nightshade, Nasturtium and the like. Near the cottage and within the herb garden a Honey Locust provides shelter from the sun for a group of comfortable chairs where one may drop down to rest and make notes.

The first and lowest section of the herb garden contains two wide beds of miscellaneous herbs, and against the far wall is a border where grow such tall things as Chicory, Elecampane, Boneset, Yellow Melilot, and Snakeroot. In this section space is now being prepared to receive the old-fashioned Roses, once so important in medicine, as well as sweetmeats and sweet water. The second section, or terrace, is wide and is set forth in a pattern of little rectangular beds, each containing a single kind of low-growing herb. Above the dividing wall of this section rises a bank of Rosemary. This Rosemary is grown as I have never seen it grown in this country. Some of the bushes are nearly five feet tall and all are in the most splendid state of health and sturdiness. These must strike anyone who has tried to grow this lovely old scented plant as extraordinary. The sun shines full upon them and draws out their resinous fragrance.

Above the Rosemary bank another wall is topped by a small fountain, an angel with a broken wing (perhaps to be healed) pouring water from a dolphin's head into a shallow shell. He is surrounded by a unique collection of sweet-leaved Geraniums. These and the Rosemary are removed when cold weather comes to the more genial climate of the greenhouse. Behind the little fountain, shrubs and evergreens are massed. As you look upward from the lowest section of the herb garden to the fountain the effect is charming.

UNLIKE LIKE KINDS

To give any adequate idea of what this herb garden contains a book would need to be written. There are more than two hundred and fifty species and varieties, all labeled with care and accuracy. In the selection of her herbs Mrs. Whitney has been guided by the definition of an herb used by The Herb Society of America: "A plant used for physic, for flavour or for fragrance." This provides a wide latitude, but one has the feeling that everything admitted is fitting and appropriate. Besides the usual run of sweet herbs and common medicinal and culinary plants there are many uncommon kinds and an unusual number of shrubs, trees, climbers and bulbous things which qualify. Among the shrubs may be mentioned Apple, Bayberry, Bearberry, Broom, Buckthorn, Chaste Tree, Currant (black, red, white and flowering), Dyer's Greenweed, Elder, Germander, Gooseberry (white and red), Harthorn, Heather, Holly (American and English), Hydrangea, Juniper (common and Savin), Honey Locust, Lime-tree, Mulberry, Beech Plum, Sweet Fern, Spindle Tree, Washington Thorn.

Some curious species not often seen are Pelltory-of-the-wall (*Parietaria officinalis*), once important medicinally, but a dingy little plant, kin to the Stinging Nettle and the Hop; Scurvy Grass (*Cochleria officinalis*), a low, long-flowering biennial with a rather unpleasant scent; the showy yellow-flowered Bastard Saffron, an annual, (*Carthamus tinctorius*); Blessed Thistle (*Chicus benedictus*); Dalmation Powder Plant (*Chrysanthemum cinerariifolium*), and many more.

I was especially attracted to the bed of Clove Pinks, a very dark blackish red variety that Mrs. Whitney characterized as "dismal to the eye but pleasant to the nose". This last they certainly were. They were the spiciest my nose ever encountered, and must surely be the kind once made into a conserve to comfort the heart and used for other medicinal purposes, and which was made into wine, sweetmeats and pickles. Langham in his *Garden of Health* enumerates thirty-six uses for them.

All the kinds of Basil have a good and stimulating scent. One in Mrs. Whitney's garden is particularly well endowed with fragrance, and is a most attractive little plant. It is a form of *Ocimum minimum*, a little rounded bush only a few inches high, with reddish leaves and stems and pale flowers. It looked pretty on the wall tops and filled one of the small rectangular beds.

ORDER FROM CONFUSION

Mrs. Whitney has gone sturdily about the task of disentangling the fragrant confusion caused by the mixed identities of Teucriums, Origanums, Satureias and Calaminthas. She has a wide collection of them and is accepting no name on hearsay or by guess, but is patiently and intelligently sifting and comparing and following up clews in an effort to straighten out the tangle. The true Mints (*Mentha*) and the Thymes are other confused groups that are being subjected to special scrutiny here with a view to correct classification. The largest collection of Thymes that I have seen anywhere is in this garden and a long narrow border is filled with different kinds of Mints. It is interesting to gather leaves from the different kinds and to note that while their scents differ they all appear to have a true Mint basis.

In the garden were two forms of *Chrysanthemum balsamita*, one with the additional name of *tanecetoides*. This is the true old Bible-leaf or Costmary, that is known in rural neighborhoods in New York State as Sweet Mary Ann. The first, Mrs. Whitney calls Camphor Plant; "It has", she said, "mimsy-looking daisy-like blooms and it really does smell brisk and spicy and almost camphory, vastly better than Costmary. The leaves are smaller than those of the latter plant and the whole not so robust." The real Costmary, it appears, has rayless flowers.

One sunny wall face is dedicated to what Mrs. Whitney calls herb weeds. These are plants with herb qualifications that are indigenous to the Woods Hole neighborhood and have been dug up about the place and given sanctuary in the herb garden. To know the one-time or present virtues of the field and roadside plants—those we are accustomed to call weeds—gives them a new interest in our eyes and commands for them a certain respect.



Our own New Pink Phlox Columbia. Plant Pat. 118

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These two truly wonderful new plants are patented and grown exclusively by Wayside Gardens. None true to name or genuine without patent labels attached to plants.



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It's a truly lovely thing in gorgeous vibrant pink with faint blue eyes. Has immense close clustered flower heads. Excellent foliage that is both mildew and bug pest free.

Rugged growth. Absolutely hardy. A glorious phlox in every way. Shown in full color in catalog. Prices particularly reasonable for so fine a new thing. Don't put off ordering and run the risk of getting word "sorry but are all sold out".

PRICES
Single plants 50c
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In our new catalog you will find a mine of other new things, such as the Dwarf Border Asters and the choice Korean Chrysanthemums.

Send for the catalog. Get your Hardy Plants from America's greatest reputation nursery.

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America's Finest Plants and Bulbs

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PRICES
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12 for $6 100 for $45



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$1350 Buys The Complete Materials For This Pleasing Ornamental Greenhouse

Can easily be built to become an attractive part of any garden.

Small enough for any garden lover to take care of—Large enough to provide flowers in abundance and bedding stock for an estate of several acres. Size 15 by 33 feet.

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Or for $775 more, we can also deliver the materials within 60 miles of New York City, furnish and build the masonry, erect the greenhouse, install the benches, heating and plumbing. Transportation extra to more distant places.

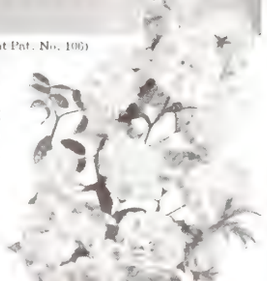
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PRINCESS VAN ORANGE

(Plant Pat. No. 106)



Be among the first to enjoy this newest of European rose creations. Dazzling orange-scarlet flowers with an unusual radiant glow. When laden with bouquets of these sparkling blooms, PRINCESS VAN ORANGE makes a wonderful show on trellis, fence or arch. A vigorous grower and exceptionally hardy.

NEW! A Hardy GOLDEN CLIMBER

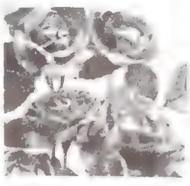
Every rose lover will desire this exquisite climber. Its show of rich golden blossoms is a thrilling sight. Gorgeous flowers on long stems . . . excellent for cutting. A hardy vigorous grower which takes root with a vengeance. Stands below-zero temperature.



GOLDEN CLIMBER
(Plant Pat. No. 28)

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The very first Scarlet, Hardy Climbing Rose to be Everblooming when once established. "BLAZE" has every quality to enchant rose lovers—brilliant color, lovely shape, profuse blooms, vigor and hardiness. "BLAZE" will do everything expected of a climbing rose.



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(Plant Pat. No. 10)

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Tree Research Laboratories & Administration, Stamford, Conn.

BARTLETT

Hardiness takes the New Hampshire test

(CONTINUED FROM PAGE 55)

the other types of woody character.

It is surprising to read in nursery catalogs and in books on Rose growing, that northern New England is beyond the zone of safety for many Hybrid Teas.

We have grown for years some 250 Hybrid Teas in our garden in the foothills of the White Mountains, and have never had to consider the possible hardiness of a variety in selecting it. The only Hybrid Perpetual in the garden is Frau Karl Druschki, and that only because the Rose world is waiting for some hybridizer to produce a better white in a Hybrid Tea.

For winter protection we follow the orthodox custom of hilling up each plant with six inches of earth and protecting the beds with a covering of spruce boughs. This has been highly successful, and even after last winter the loss was very slight. Besides the old standbys such as Radiance, Lady Ashtown, Lady Alice Stanley, Rapture, Killarney, Chateau de Clos Vougeot, and Betty Uprichard there are many newer varieties such as Souvenir de Mme. Chambard, Diane de Broglie, Ami Quinard and others which appear equally hardy.

There are two beds devoted to the yellow and orange shades, such as Mrs. Pierre S. DuPont, Ville de Paris, Joanna Hill, Lady Margaret Stewart, Souvenir de Claudius Pernet, Golden Dawn, and some of the Pedro Dots.

Condesa de Sastago deserves special mention as a sturdy, vigorous bush, the flowers having the indescribable color scheme of a September sunset.

With the Climbing Roses, those false mild winters led us to drop our guard. For years we have been growing climbers on the stone walls of the Rose garden with no protection to the canes. Christine Wright, Mary Wallace, Silver Moon, Dr. Van Fleet, Paul's Scarlet Climber and even Aviateur Bleriot; always they flourished and yielded their full measure.

CLIMBING ROSE RESULTS

Last spring the only Climbing Roses which had flowers above the snowline were Dr. Van Fleet and its everblooming counterpart, New Dawn. There was some bloom near the ground on Paul's Scarlet Climber, Mary Wallace, Zephirine Drouhin and Christine Wright, but the tops had been killed back to within three feet of the ground. Two plants of Mme. Gregoire Staechelin (Spanish beauty) appeared dead in the spring, but they both came from the bottom and made ten foot canes before the end of July—all, of course, quite blind. Young plants of Mrs. Arthur Curtiss James were set out last October and are flourishing this summer though they are too young to bloom.

Last fall we buried the canes of every Climbing Rose with the exception of Dr. Van Fleet and New Dawn which have proved they need no coddling.

In other vines the famous winter exposed unexpected weaknesses. *Actinidia arguta*, tough old vines with the apparent hardiness of White Pines, failed to leaf out in the spring, and it was not until well on in June that they presented a respectable appearance, and that only after severe pruning of dead wood. *Wisteria sinensis* were equally set back and appeared dead nearly to the ground. But they slowly came to life and by July 15 were in full leaf, even to the ends of the branches.

On the other hand, the Climbing Hydrangeas showed no damage nor did *Celastrus scandens* (Bittersweet) or the delicate looking *Akebia quinata*.

The evergreen leaves of *Euonymus radicans vegetus* were curled up and injured but new leaves soon took their places and no damage was done. It is the best evergreen vine for regions where English Ivy is impossible to grow. The large-flowering Clematis, Jackman, Henry, Ramona, etc., all die to the ground annually in our climate and they suffered no harm last winter. *Clematis paniculata* benefits by being killed back as it then gives more bloom in the autumn. However, out of several vines, we lost two of this type.

We have a Honeysuckle (I believe it to be *Lonicera sullivanti*) which stands our severest cold without protection. The more familiar *Lonicera halliana* is far less hardy and should be avoided in Northern New England unless placed in particularly sheltered positions.

HAIL TO THE YEW

I cannot close without a word of praise for the Yew which I believe to be the most valuable evergreen for northern gardens. Boxwood is of course denied to us.

Though the Yew can never assume the contours of a cumulus cloud and lacks the aromatic odor of Boxwood, its dark, compact foliage has a distinct charm and it can be clipped to almost any desired shape.

Taxus cuspidata and its forms and *Taxus media hicksi* are entirely hardy in our section of New England without protection. A Hicks' Yew six feet tall stood last winter in an exposed position in the rock garden without discoloration, while nearby, with the same exposure, native upright Junipers transplanted from the wild were badly burned on the south side by the winter sun and winds.

There is one concession we may allow in the case of Taxus vs. Buxus for the North. In the Rose garden we have, at the corners of the beds, several round clipped specimens of Korean Box. These have never received any protection and need none. This variety can also be grown in a line as dwarf edging, and, although it is odorless, it makes an excellent substitute in the North for the Boxwood borders of southern gardens.

It is impossible to predict what may happen if we should be afflicted with another winter of extreme and prolonged cold, this time without a covering of snow. To quote Patrick Henry "I have but one lamp by which my feet are guided and that is the lamp of experience." It is reasonable to assume, however, that if we permit the plants of unquestioned hardiness like the Lilac, Philadelphus, and Yew to shift for themselves, and keep the winter sun from the more delicate shrubs and vines with a protection of evergreen boughs, we in the North may continue to enjoy a wide range of flora even though they be not boreal in origin.



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Sutton's Seeds
ENGLAND'S BEST

Modern house

(CONTINUED FROM PAGE 50)

back chairs with seats upholstered in diagonal serge dyed to match darker green in wallpaper (R).

CESSORIES: Frosted glass lighting fixture with copper banding, in center of ceiling.

STUDY

LLS, CEILING, CARPET AND WOODWORK: same as living room.

RNITURE: Modern. Against one long wall is a daybed upholstered in gray herringbone frieze (A) flanked by built-in end tables in light walnut (B), small lounge chair upholstered in tavon and chenille, horizontal striped fabric carried out in tobacco brown, gray and yellow (C); built-in, L-shaped corner desk of harewood (D); modern desk chair in simple design, upholstered in yellow diagonal wool (E).

INDOWS: Simple draw curtains to bottom of sill in gray, checked, novelty fabric.

CESSORIES: In yellow, brown, chartreuse and terra cotta. Lamps of yellow pottery and bronze.

DOWNSTAIRS GUEST ROOM

WALLS, CEILING, WOODWORK AND CARPET: White.

FURNITURE: Double bed built to floor, painted white, with aquamarine cotton spread quilted in white (A); chest of drawers painted white (B); dressing table painted white, with glass top—stool cushion matching bedspread (C); small slipper chair upholstered in bedspread material (D).

WINDOWS: Simple, straight curtains to sill, of white ninon, over white Venetian blinds.

ACCESSORIES: Pictures in aquamarine, vermilion and white. Silver lustre and crystal lamps with white clair de lune shades.

GUEST BATH

WALLS: Aquamarine with white wall paper swags.

CEILING: Aquamarine.

WOODWORK: White.

WINDOW: White wire valance with same ninon curtains as bedroom. White Venetian blinds.

FLOOR: White with aquamarine chenille rug.

Georgian house

(CONTINUED FROM PAGE 50)

DINING ROOM

WALLS: Silver, tea-box paper with a design of clumps of bamboo in white—the whole covered with gray tempera.

FLOOR: Bottle green carpet.

WINDOWS: Lacquer red silk curtains, with white wooden fringe and a festooned valance of white silk in the Adam manner.

FURNITURE: Any Georgian design, or Chinese-Modern.

MASTER BEDROOM

WALLS: White, Early American type paper with pastel-colored bouquets.

CEILING: Pale blue taken from paper design.

WOODWORK: Including mantel and doors—all painted darker shade of wall paper blue.

FLOOR: Covered in all-over carpet of deep pink taken from wall pattern, with some small hooked rugs in harmonious colors.

WINDOWS: Tailored curtains of blue taffeta matching woodwork. Mirror tie-backs and blue cornice.

FURNITURE: Mahogany or painted light green; chair upholstered in pale yellow; bedspreads white candlewick.

GUEST ROOM

WALLS: Typical Colonial paper in beige and green.

FLOOR: Carpet in medium dark brown or taupe with mauve cast.

WINDOWS: Tobacco brown chintz curtains with knife-pleated ruffles in ivory. Antique gilt cornices.

FURNITURE: Traditional 18th Century.

Cotswold house

(CONTINUED FROM PAGE 51)

upholstered in brown and white, bamboo stripe homespun; two low, easy chairs upholstered in eggplant corduroy; long walnut table; Chinese Chippendale secretary; two fretted back, walnut sidechairs with seats of white ostrich hide.

ACCESSORIES: Modern lighting fixtures in amber colored monel metal. Table lamps in white with white shades. Old Chinese prints in browns, white and blues. Blue figurines.

DINING ROOM

WALLS: Covered with modern, gray and lemon yellow paper. Cornice to graduate upward from slate gray to lemon yellow.

CEILING: Pale lemon yellow.

WOODWORK: Same shade of gray as base of wall paper.

FLOOR: Painted slate-gray, waxed, and covered with gray rug cut to shape of room, with four-inch border of oyster white.

WINDOWS: Gray, yellow and oyster-white, striped corduroy curtains hung in cartridge pleats at top.

FURNITURE: Modern. One large cabinet in black and gray woods with unframed mirror above; long, narrow, dining table with black top; six chairs of dark wood with white leather seats; two chairs with lemon yellow seats.

ACCESSORIES: Monel lighting fixtures.

MASTER BEDROOM

WALLS: Painted powdery old-white.

CEILING: Bois de Rose with beige glaze.

WOODWORK: White with heavy glaze.

FLOORS: Carpeted solid to wall in same Bois de Rose as ceiling.

WINDOWS: Curtains of rose, glazed

(Continued on page 79)



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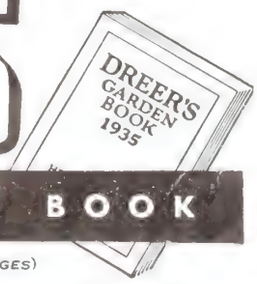
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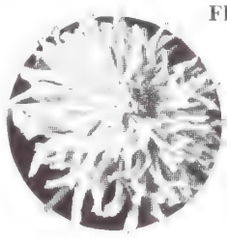
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Horsechestnuts for lawn and garden

(CONTINUED FROM PAGE 45)

form the bole is usually only three to six feet from the ground at which point it breaks into a round, compact head composed of many branches extending in all directions. A beautiful specimen of this tree well over twenty feet tall is to be found in the arboretum at Highland Park in Rochester, New York. As a specimen tree for the medium sized lawn this form is particularly desirable as it has a good density of habit without an over-characterization of formality.

A third form, *laciniata,* with cut leaves, is also a handsome tree and may well be employed on the lawn or in the garden. Several other varieties which enjoy little distribution include *luteo-variegata* and *albo-variegata* whose foliage is blotched yellow and white respectively. Finally there is *pyramidalis* of upright habit and *pendula* with drooping branches.

A JAPANESE SPECIES

The Japanese Horsechestnut comes next to mind. Known as *Aesculus turbinata,* its habit of growth and foliage is quite similar to the common Horsechestnut and differs mainly in the lighter green coloring on the underside of the leaves. The flowers, while similar to the common species, are more impressive. The clusters are from six to ten inches long and appear in upright fashion at the ends of the branches. The individual flowers are yellowish white with a conspicuous red spot on one of the petals. Viewed from afar, the flowers of this tree are less noticeable than those of the more common *A. hippocastanum.* This is because of the fewer number of individual flowers in the cluster. When we examine it more closely, we find that quality makes up for the lack of quantity in the delicate coloring of the petals. The Japanese Horsechestnut will always remain as a favorite. While it averages only thirty to forty feet in this country, its pyramidal outline and generally rounded head have a dignity which carries out all the essentials of a specimen tree.

Perhaps the commonest among the color forms is *A. carnea,* a hybrid between *A. hippocastanum* and *A. pavia.* It has been known for a century and longer, but we have no record of its origin except that it came from Germany. It is called the Red Horsechestnut and is most commonly cultivated on the continent where its ornamental characters have long been appreciated; it is the largest of the colored flowering forms. The foliage is quite similar to the preceding member of the group but its habit of growth is more spreading. In the various intermediates the flowers vary from flesh color to red and are best identified by their glandular petals. Seedlings of this hybrid generally produce plants with whitish flowers but there is in existence a sufficient number of specimens with red flowers to make that type the most common. A notable variety, and one often planted, is *brioti,* which has beautiful bright scarlet flowers. A second form, *plantierensis,* often having seven leaflets and with pink or pale pink flowers, is also sometimes seen.

In the *Hippocastanum* group, *A. wilsoni,* a comparatively recent introduction from China with long spikes of white flowers, and *A. chinensis,* a close relative of the former, are seldom seen and are of doubtful hardiness in the northern states. *A. californica,* the California Buckeye, and *A. indica,* neither of which is hardy in the middle Atlantic states, complete the series having sticky winter buds as their principal means of determination.

The state tree of Ohio serves as a striking example of the smooth budded or *Pavia* group. *Aesculus glabra* is its botanical name—derived from the characteristic smoothness of its leaves. It is commonly known as the Ohio Buckeye. The flowers cannot be considered as important in comparison with the many other representatives as they are usually small in size and of a greenish yellow color that does not add to their conspicuousness in the landscape. Despite its lack of floral qualities, the form of this tree makes it a worthy ornamental plant and its generally broad spreading habit combined with its fine, lustrous green foliage provides a valuable shade tree. Since it seldom attains a height of more than thirty-five feet, the space problem need hardly be of concern to the planter. At least four botanical variations of this native species have been described: *pallida,* with pubescent or hairy foliage; *leucodermis,* with pale colored bark; *monticola,* which often has more than five leaflets; and *sargenti,* a shrubby form.

Like the preceding species, all of the remaining members of the genus are indigenous to this country. The Sweet Buckeye, *A. octandra,* is the largest and has yellow flowers. Its beautiful ornamental form, *virginica,* bears red blossoms with an occasional plant showing pink or yellow colored inflorescences. With the exception of *A. hippocastanum* this species is the most commonly cultivated member of the group in Europe.

FROM NORTH CAROLINA

Aesculus neglecta, from North Carolina, while not outstanding as a tree form, contributes, in its several varieties, some of the most ornamental shrubby forms. As a tree it is best known by its asymmetrical yellow flowers, the petals of which are distinctly marked with red veining near the base. A closely related tree is *A. woerlitzensis* whose origin is unknown and upon which there is some speculation as to whether it is a distinct species or a hybrid. It is generally seen as a small tree about twenty-five feet tall covered, during the latter part of May, with a bountiful display of red flowers. A horticultural form known as *ellwangeri,* which originated in the nurseries of the old firm of that name, has much darker flowers than the type.

A second definite hybrid, the result of crossing *A. octandra* with the Red Buckeye, is known as *Aesculus hybrida,* or the Hybrid Buckeye. This also has red or yellow flowers. Like several of the preceding species, it is not well known as a large tree in cultivation and may well be adapted to plantings where the element of space

(*Continued on page* 77)



Plant Pat. 114

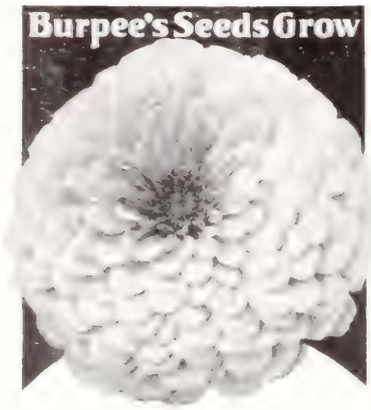
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Horsechestnuts for lawn and garden

CONCLUDED FROM PAGE 76

...ought to considered seedlings of the cross have produced many fine flowering forms and it may be said that the Hybrid Buckeye is the general type representing many closely related hybrids of the genus. Among these perhaps the most important is *A. mutabilis harbisoni* which is the last to foliate in spring; it has brush-red flowers. There are also *A. bushii* and *A. parryi sepiensis*, both of which are hybrid of *A. glabra*, the Ohio Buckeye. Characteristics of these two crosses is their comparatively small size which permits their use in limited areas.

A. pavia, the Red Buckeye, hails from Virginia and southward. It grows at Rochester but is considered too tender for New England. In cultivation it is most often seen as an arborescent shrub having the character of a tree but only shrubby in size. There is no species more colorful in flower and where it will survive it makes excellent material for a spacious group planting.

LOOKING FORWARD

If we but knew more about the shrubby group of Horsechestnut (or, if you prefer, the Buckeye) I am sure that we would see a greater number of these forms in our gardens. Small trees and shrubs of red and yellow color are not predominant among our ornamental plant materials, and their development is more a problem for the nurseryman than for the plant breeder. They are in existence and we may have them. All that is needed is a desire for their presence, which will in turn create a demand for their being grown.

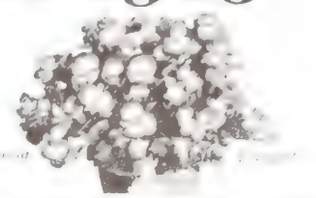
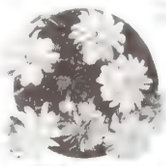
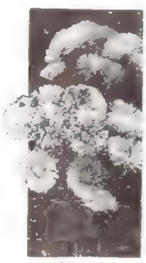
If we look upon the smaller growing members of this genus from the viewpoint of color, it is best that we start with the shades we already know. Hence we may take *A. arguta* as our first choice. This species, a native of Texas and hardy throughout most of the country, is closely related to the Ohio Buckeye. It is distinctly shrubby in form and seldom attains a height of more than ten feet. The flowers are yellowish and it is the only species to have seven to nine leaflets and these a lustrous dark green. Unlike so many of our shrubs it does not show a scrawny base with a well foliated top, but instead is bushy throughout and spreads its branches from base to apex to form a mass of foliage over the entire bush.

Whenever one speaks of the Wisteria as a shrub, two forms of the Horsechestnut suggest themselves as companion plants: *A. neglecta tomentosa*, known also as *A. michauxii*, and *A. discolor mollis* or, as it is more commonly recognized, *A. austriaca*. Both are shrub forms with red flowers. The first is most excellent for use where there is insufficient room for a tree. Its habit of growth is arboreal, having a main stem with spreading top, but seldom does it exceed four or at the most five feet in height. The flowers are bright red and appear in sufficient ...ance to make it stand out from the ordinary run of such plants. Although it is a native of this country and was found first in South Carolina, it has just a suggestion of the dwarfed plants of the Japanese and hence may be used to good advantage in the Oriental garden.

A. discolor mollis is quite similar in flower to the preceding form and, while it is described as being identical in color, my own observations show it to be a slightly darker and duller red. In some instances it may attain tree size, but only rarely so, and then only in the southern states. For our purposes, we may consider it as a shrub which will reach a height of not more than twelve feet. In cultivation it assumes a bushy habit and will always be found with three or more stems. It grows as a lofty shrub and if planted in mass will soon make an effective screen. Unlike most of the group, it does not mind being crowded and will produce an abundance of flowers with only its top open to the sun. The variety *Koehnei*, of smaller size with flowers ranging from red to yellow, is also known, as is *flavescens*. The latter differs from *mollis* only in its yellow flowers.

AN OUTSTANDING SPECIES

If one were to give a list of the twelve most beautiful shrubs possible of cultivation in this country, I am sure that *Aesculus parviflora* would rank among the chosen few. It blossoms when all of the other species have passed. As with most ornamentals, the flowering time of the Horsechestnut is during late May and early June. *A. parviflora* is the only exception; its show of beauty is withheld until the middle of July, at which time most woody plants show neither flower nor fruit. A native of the Carolinas and southward, this species is known in the wild as a thicket plant. It seems to grow best in clumps where it produces a relatively spontaneous growth often fourteen feet high. A dense mass of foliage encloses all of the clump and during the second half of July, and sometimes into August, it is a beautiful sight to see its long, creamy white spikes rising from the tops of the plants. These spikes or panicles are the longest of any *Aesculus* that I have ever seen. They average at least twelve inches in length, with an occasional cluster measuring fifteen inches. Since it is a thicket shrub, it is much better adapted to mass plantings than to specimen arrangement. I have yet to see it suffer from being too closely planted and if there is a slope upon which one may look from above, there will be certainly found nothing more beautiful during midsummer than the flowers rising from the tops of this shrub.

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The four houses go on tour

(SEE PAGES 50 & 51)

THE four miniature house models, which were published in our January issue and for which four stores suggest color schemes in this issue, are going on tour. Each of these stores will display the house they have decorated. Then the Georgian house goes East, the Modern house South, the Regency to the Middle West and the Cotswold to the Far West. Department stores in leading cities will show one each of the models during the coming months.

Together with the models of houses, these stores will show a collection of drapery and curtain fabrics which House & Garden's Editors have selected as appropriate for Spring rooms. The fabric selections include:

For the living room: Draperies of a new off-white swag damask, made of DuPont Rayon from Marshall Field, Wholesale. Glass curtains of pure silk casement gauze from the Sea Island Mills are suggested.

For the dining room: Draperies of lacquer red diagonal striped damask from Orinoka Mills. Glass curtains of white Crown Nimon.

For a woman's room: Draperies of Antoinette blue Celanese Taffeta, over glass curtains of white Celanese ninon façonne, self-printed with a Japanese stencil design.

For a man's room: Chocolate brown mohair serge draperies from L. C. Chase Co. Glass curtains of Quaker Nucord, a novel white cotton string weave.

For a child's room: Blue hand-printed Waverly chintz in a sprightly yachting pattern. Curtains of Kaycraft Sanforized-shrunk anti-crease white voile.

The cities and stores where displays are scheduled include:

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The novelty parade goes on

By Helen Van Pelt Wilson

THE distinguished procession of novelties which marched in review in the January issue of House & Garden is this month continued. Like the annuals and perennials which led off the parade, these new plants are so arresting in form and color that gardeners will find here again many reasons to revise further their planting lists for 1935.

The trend toward small, floriferous, dwarf Dahlias is welcomed by those who plant on a restricted scale. They will be full of praise for the miniature mignon types which often open at one time sixty-five blossoms on a single plant. Available this spring in separate shades, these may now be used where careful color schemes prevail. The new crop of giant types like Elizabeth Potter, Frank Serpa and Grand Soleil d'Or will appeal to gardeners who plant with an eye to the exhibitor's tables.

With the establishment of thrips control the finest of the summer-flowering bulbs—the Gladiolus—is experiencing a renaissance of favor. Perhaps the outstanding novelty among so many fine introductions is the gorgeous clear yellow, Golden Goddess, striking for size and extension of bloom as well as purity of hue. It has been awarded the first California Spring Garden Show Novelty Gold Medal.

Roses continue to be overwhelmingly lovely although eminent rosarians today strive for qualities of disease, pest and cold resistance in the plant as much as beauty of the flower. The first member of a new race of vigorous climbers bred for endurance to cold from the Setigera strain appears this spring in Doubloons, while Easlea's Golden Rambler, somewhat disseminated last year, is still exceedingly good news. There are also many fine Hybrid Teas like Glowing Sunset, whose début was anticipated in these pages in December, 1933. *Rosa rouletti,* the miniature Rose, will make a delightful border for the nothing-but-Roses garden.

Two new hedge plants which stand far-below-zero temperatures will be popular shrubs among those whose California Privet fell, never to rise again, in the winter of '34.

ROSES

ALEZANE. H. T. Urn-shaped buds of reddish-brown opening to cupped sorrel blossoms. Matures to rich apricot with reverse yellow veined sorrel. Petals unaffected by hot or wet weather. Spring and fall only. Pahissa, 1934. Jackson & Perkins Co. Bay State Nurseries.

AMI F. MAYERY. H. T. Pointed, vermillion-red buds and semi-double, slightly fragrant, poppy-red flowers with a yellow undertone. Mme. Denoyel, 1934. Jackson & Perkins Co. Bay State Nurseries.

ANGELS MATEU. H. T. Orange-rose, very double blossoms with an iridescent sheen and the fragrance of blackberries. P. Dot, 1934. Conard-Pyle Co.

CARMELITA. H. T. Fragrant, vivid red with 42 petals, production equal to Senior but brighter in color. Does not wilt down in a warm room. Winner of Gold Medal of American Rose Society and of S. A. F. Patent #91. Frank Spanbauer. Earl May Co.

CRIMSON GLORY. H. T. Urn-shaped buds open to blossoms of ox-blood red mellowed by a soft velvety nap. Vigorous and free-flowering. Silver Medal International Flower Show, New York. Henry A. Dreer, Inc.

DAINTY BESS. H. T. Single, delicate pink blossoms with crimson stamens. Each branch carries five to seven. Known as the "Pink Dogwood Rose." Stumpp & Walter.

DOUBLOONS. First Setigera Hybrid. Ovoid saffron-yellow buds and clusters of fragrant golden blooms in two crops, six weeks apart, if first blooms left uncut. Unusually cold resistant. M. H. Horvath, 1934. Jackson & Perkins Co. Bay State Nurseries.

EASLEA'S GOLDEN RAMBLER. Climbing Rose. Crimson-splashed, yellow flowers 4″ across with 30 to 40 petals each. In England, Gold Medal July 1, 1932, the Award of Merit of Royal Horticultural Society 1932, Cory Gold Cup at Show of National Rose Society. Totty's.

FEU PERNET-DUCHER. H. T. Fragrant yellow with autumn blossoms more deeply golden than those of spring. Buds creamy-orange opening to fully double blossoms. Profuse in August. C. Mallerin, 1934. Conard-Pyle Co.

(*Continued on page* 80)

Almost no meat

(CONTINUED FROM PAGE 53)

ter until almost dry. Brown lightly sliced white onions in 2 tablespoons butter, then lift out the onions and ow them away. Sprinkle the chicken th 1 heaping teaspoon of flour and it into the butter. Add the mushms. Cook gently a minute or two thout browning and add 1 cup of hot am. Salt and pepper to taste. Cook a nute or two longer.

In the meantime, make about 12 ll, thin, French pancakes. The batt should be prepared two hours before king. Sift 2 cups of flour with 1 spoon of salt and 1 teaspoon of gar. Make a hole in the center and ak into it 3 eggs. Add ¾ of a cup milk and stir with a spoon until ooth, then add gradually 2 more cups milk and 1 tablespoon of cognac.

Take a small, light-weight, frying n. Heat well, then sprinkle liberally th salt. Scour with tissue paper and pe clean with a towel. This will keep crêpe from sticking. Put a little mp of butter into a hot pan, pour a all quantity of the batter in at once d tilt the pan so as to barely cover the ttom. When the crêpe is a delicate own, flop it over and brown the other le. When you have made enough, read the hash on thin, roll them up and ace in a buttered glass cooking dish. ver with a cream sauce. Sprinkle with armesan cheese and bake until brown.

TTE OF GREEN PEAS IN HAM COR-UCOPIAS. Make a stiff purée by boiling lbs. of green peas in salted boiling at r with a tiny pinch of soda until ite tender. Mash them through a fine eve. Add a lump of butter, some salt d pepper and hot cream, and beat ntil smooth and of the consistency of ashed potatoes. Make 6 cornucopias t of 6 slices of cold, boiled ham and cure them with toothpicks. Fill with e mashed peas. Place in a buttered glass cooking dish, pouring a little melted butter over them. Put the dish in a hot oven, and when heated through set under a hot blaze for a minute or two to brown the ham. Remove toothpicks and serve at once.

STUFFED BERMUDA ONIONS. Boil 6 Bermuda onions in their skins for one hour. Drain, peel and cut out their centers. Chop fine ¼ lb. of boiled ham, tongue, or chicken, or a little of each, mixed. Grate some bread, about a cupful. Soak for twenty minutes in a cup of milk. Squeeze dry, mix with meat, add the onion which was removed from the centers, salt and pepper to taste and fill the onions. Stick 2 cloves in each. Dab a lump of butter on each one. Put them in a buttered dish and sprinkle with bread crumbs. Pour 1 cup of cream in the dish and bake slowly for an hour.

BAKED POTATOES STUFFED WITH BEEF. To serve four. First make the tomato sauce, substituting, however, ½ cup of vinegar for the white wine. Reduce the sauce until only 1 cupful is left. Now bake 4 large potatoes carefully, and in the meantime prepare a cup of finely chopped or ground roast beef. Brown lightly 1 little white onion in a tablespoon of butter, remove the onion, add the meat, 1 teaspoon of chopped parsley and a little beef stock or water. Bring to a boil, stirring all the while, then put on back of stove and simmer gently for a few minutes. When the potatoes are cooked, slice a piece off each. Scoop out the potatoes, mash well with a fork with a large lump of butter, add the meat and stuff the potato shells. Pour as much tomato sauce over each one as it will absorb. Put a lump of butter on each, cover with the piece you sliced off, set in oven to cook for about ten minutes, place on folded napkin and serve at once.

Cotswold house

(CONTINUED FROM PAGE 75)

chintz with design of old-white swags and small bunches of apple blossoms with brown leaves. French-pleated tops; white tie-backs.

FURNITURE: Modern Victorian. Two-piece chaise longue in beige corduroy; two large, old-white beds—a large, upholstered oval of white sateen quilted in rose on each head-board; bedspreads of same quilting; white drapes dressing table and large chest of drawers like old-fashioned bureau painted old-white; large barrel chair in turquoise blue homespun with fringe trim.

ACCESSORIES: Including lamps, in blue.

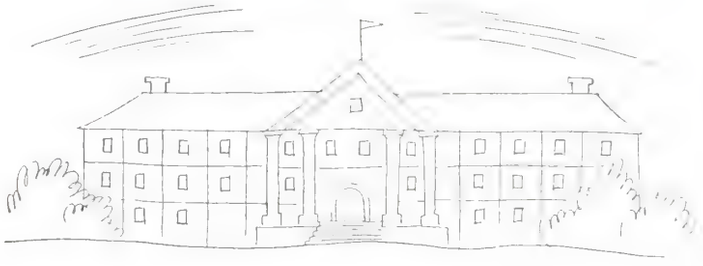


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HG 2-35

The novelty parade goes on

(CONTINUED FROM PAGE 78)

FLUFFY RUFFLES. Clusters of six to ten silvery-pink flowers on long stems. Continuous display all summer, lasting on bush and in bouquet. Howard & Smith, 1935. Henry A. Dreer.

GLOWING SUNSET. H. T. Long, pointed buds open to fragrant, fully double, orange-yellow flowers with rose-pink shadings. Inner petals lengthened and twisted in the manner of a choice Cactus Dahlia. Wilhelm Breeder. Kordes, 1934. Henry A. Dreer.

LITTLE BEAUTY. The "bloom a day Rose" with cerise-pink flowers passing to soft deep pink in maturity. "Herald of a new race of everblooming roses." Fine for bedding. Howard & Smith, 1934. Stumpp & Walter. Henry A. Dreer.

MME. COCHET-COCHET. H. T. Coppery-pink buds opening to 4½" yellow, golden-stained blossoms which fade pink. 30 to 40 petals. Free blooming with lovely fragrance. Bagatelle Gold Medal, 1932. Conard-Pyle Co.

MME. JOSEPH PERRAUD. Nasturtium orange buds opening to lustrous fragrant blooms of buff shaded to shell-pink. At Lyon, France, voted "The Most Beautiful Rose in France" in 1934. Bagatelle Gold Medal, 1934. Gaujard, 1934. Henry A. Dreer.

NIGRETTE. H. T. (shown also in January House & Garden) Old-rose scented, dark maroon blossoms almost black in the bud. Acclaimed "The Black Rose of Sangerhausen." Darker after cool autumn nights. Max Krause, 1934. Stumpp & Walter. Henry A. Dreer. Conard-Pyle Co.

PERMANENT WAVE. Poly. H. Large, clustered blooms of rosy pink, fluted petals with cerise edges. Plant Patent #107. M. Leenders, 1933. Jackson & Perkins Co. Interstate Nurseries.

PRINCESS VAN ORANGE. Cl. Sport of Gloria Mundi with masses of blazing red flowers in polyantha-like clusters. Plant Patent #106. Jackson & Perkins Co. Breck's.

ROCHESTER. H. T. Carmine-marked, golden yellow buds of the Roberts type with more blush in the open flower. Hardiness from Echo parentage. In constant bloom. J. H. Nicolas, 1934. Jackson & Perkins Co. Hart & Vick.

ROUGE-MALLERIN H. T. Brilliant scarlet which does not blue with age. 40 to 45 petals with deep velvet pile and Damask Rose perfume. Free-flowering in midsummer. C. Mallerin, 1934. Conard-Pyle Co.

SENORA GARI. H. T. Orange buds opening to 4" buff apricot blossoms, changing colors in various ways. 30 petals and a rich fruity fragrance. Low growing. P. Dot, 1934. Conard-Pyle Co.

SOEUR THERESE. H. T. Chrome yellow, carmine-marked buds with open flowers of Daffodil yellow. Sweetbriar fragrance. Cross of Hybrid Perpetual General Jacqueminot and a Pernetiana seedling. Puts up 3' upright canes "which are topped by a lighted candelabra of 5 or more burning yellow blooms." F. Gillot, 1931. Conard-Pyle Co.

VIVID MASON. Unusually vivid blossoms of a golden tone overlaid by rich oriental red. Tall bushes. Plant patent #52. Economy Nursery (
Lovett's Nursery.

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lar to Mme. Butterfly but twice
large with a clove pink fragran
Distinguished for strength a
health. Mrs. H. C. Fitzhardinge,
New South Wales. Conard-Pyle (

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foliage turning to copper and bron
in January and remaining until
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growing and hardy, withstanding
degrees below zero. Wayside G
dens Co.

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right pyramidal form resembling Bo
wood. Glossy deep-green leaves w
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rust and cold, enduring 26 degr
below zero. M. H. Horvath. T
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pink, blue, or white. September a
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VINES

LONICERA TELLMANNIANA. The N
Honeysuckle, Golden Giant, w
rich golden-yellow, long-tubed flo
ers on sturdy vines. Foliage li
green above and whitish green
low. Blossoms heavily in spring a
intermittently through the summ
Henry A. Dreer.

DAHLIAS

AMALIE TRUI. Free-flowering, bu
Formal Decorative with featherin
of carmine. Dwarf. 10". Henry
Dreer.

BUCKEYE QUEEN, Lavender, Form
Decorative of great substance a
color fastness. Measures 6"-12" acr
and 5"-7" deep with many equa
fine flowers on lateral branches af
the crown bud is removed. Gold
Rule Dahlia Farm.

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Bedding Dahlias with twisted a
curled petals in many different c
ors. Vaughan's Seed Store.

ELIZABETH POTTER. Massive amaran
pink blossoms with tight center
petals of picric-yellow. Averages 8
12" across and 4"-6" deep. Stum
& Walter.

FRANK SERPA. Perfectly formed, lig
orchid-pink flowers of large size a
depth. Winner 1934 award for b
new flower at show of Californ
Dahlia Society in San Francis
Frank Pelicano and Carl Salbach.

FRANZ BERGER. Large, double, Recurv
or Straight Cactus type with narro
twisted scarlet petals, rose on the
verse. 8"-10" across. Henry A. Dre

GRAND SOLEIL D'OR. Deep, Semi-cact
of primuline yellow with a faint c
mine suffusion in the older pet
10"-12" in diameter. Wiry ste
Henry A. Dreer.

(Continued in March issue)

HOUSE & GARDEN

Condé Nast Publication

March, 1935



Spring Gardening

As great an improvement over "heating" *as the furnace was over the fireplace*

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Natural Color Photograph

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are easy to plan if you make the floors do their share of decorating. The hall above, for example, once looked tiny and cramped . . . until a smart woman discovered it had a real future. Its air of spaciousness, its well-bred look, are mainly due to the sweep of Armstrong's Jaspé Linoleum, accented with a contrasting border of blue and chocolate. The rest followed naturally . . . a floral wall paper blending in tone with the floor . . . a few pieces of well-chosen furniture to complete the scene. Yes, it's really as simple as that! And consider this, please: halls, bathrooms, even bedrooms and kitchens, require only a few yards of linoleum—not much in cost but a great deal in pleasant beauty, in cleaning ease, in comfort underfoot, and in the good old-fashioned satisfaction of knowing that a room is right!

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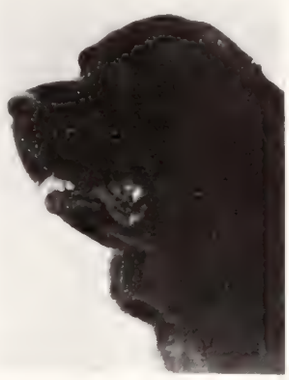
About the working dogs

A RECENT inquiry from one of our readers requested information concerning the number of breeds recognized by the American Kennel Club, what breeds composed the group known as working dogs, and something about those breeds, not from the standpoint of public approval as companions or popularity in the show ring, but along the lines of their adaptiveness as indicated by performances. We are glad to accede to this request in the following paragraphs.

There are ninety-seven breeds recognized as pure-bred dogs. Of this number eighteen breeds are classified as working dogs. These are the Belgian Sheepdogs, Bouvier des Flandres, Briards, Bull Mastiffs, Eskimos, German Shepherd Dogs, Great Pyrenees, Mastiffs, Newfoundlands, Old English Sheepdogs, Siberian Huskies, Collies, Shetland Sheepdogs, Dobermann Pinschers, Riesenschnauzers, Samoyedes, Great Danes and St. Bernards. As the name signifies, all of the working dogs are endowed by nature with the qualities of leadership. They have the mental and physical attributes that bespeak courage, the protective instinct, and unswerving loyalty to duty. Six of them, at least, are and for many, many years have been employed for pastoral pursuits. In the Eskimos, Samoyedes and St. Bernards we find the capacity for physical stamina and hardiness required for work in extremely cold regions of the north and in mountainous country. The St. Bernards and Newfoundlands are life-saving breeds, one on the land, the other in the water. In all the working dogs except one we find imposing manner, dignity of bearing, majestic appearance, power, daring, agility, fierceness of attack, and the common virtues of affection, love and loyalty.

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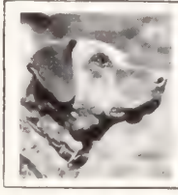
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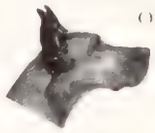
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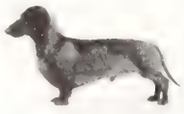


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About the working dogs

originality in conception and execution, as in the St. Bernard and Newfoundland. Also there is definite purpose with intention, firmness and force of will to attain it, as in the herding dogs such as the German Shepherd, Old English Sheepdog and others. Seizure of opportunity, including the patience to wait for it with discrimination in judging its suitability; use of strategy, caution and discretion; decision and courage, including promptness in action, self-possession and self-control; association of ideas, and perception or feeling of necessity—all these qualities the working dogs possess.

The adoption of means to an end, the variation of these means with the difficulty of attaining it, and the many mental qualities that are called into operation by such adaptation and variation are all illustrated by the case of a dog that stopped a runaway pony which was harnessed to and ran away with a cart. Pursuing the runaway, the owner saw the pony suddenly drawn up, and on overtaking it found the dog standing on his hind legs with the reins firmly in his mouth and keeping the pony at a dead stand. In like sagacious manner we are told of the Newfoundland that swam after a boat that had got adrift, and without any sort of direction from his woman owner seized the tiller rope, which was dragging in the water, and by its means towed the boat ashore against a breeze.

We might call attention to the evidences of judgment, of calm and deliberate reflection, or of rapid thought and equally rapid decision on the part of all dogs that everywhere present themselves. Such an evidence is the hesitancy so frequently shown in determining on a course of action, the dog being obviously puzzled on the one hand, as to the nature or amount of danger, and on the other, as to the best means of avoiding it. In the dog, irresolution may frequently be noticed; the animal is obviously "of two minds"; it cannot for a moment come to a decision; it weighs, perhaps its hopes and fears, likes and dislikes, and it has not yet determined on the proper course of action. Dogs may often be seen pausing for reflection, for a consideration or contemplation of ways and means; for deliberation, for instance, at branches of a road. Such hesitation involves a comparison of different means in relation to their ability to reach a given end.

The adaptiveness found in dogs reveals itself in the case of many breeds, especially the sporting dogs which venture sometimes to think and act for themselves, using their own direction instead of obeying orders. They even set up their own judgment in opposition to that of their master, and act upon their own judgment—in other words, independently of him. And it is further noteworthy that

(*Continued on page 12*)

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About the working dogs

(CONTINUED FROM PAGE 11)

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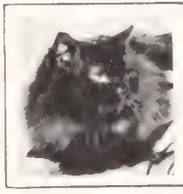
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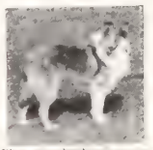
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About the working dogs

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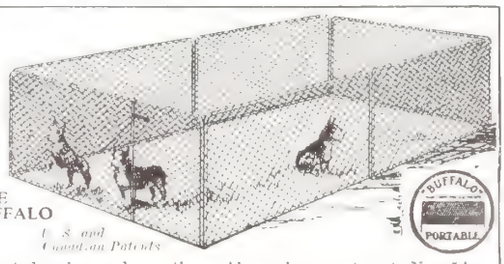
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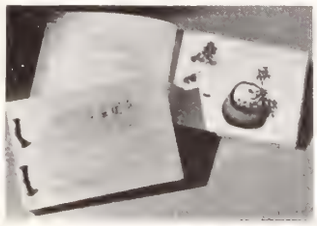
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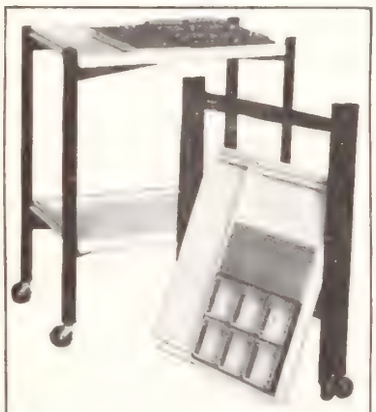
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The flower bowls above are direct descendants of one of our most famous families of garden ornaments—made by the Galloway Terra-Cotta Company. People liked the great jars they made for gardens so well that they demanded smaller versions for indoors and these pieces, with others not shown, are the result. The inverted beret is white. 9½ inches in diameter. $2.50. The jar is in a gun-metal effect. 6⅞ inches tall. $1.25. Both can be had in either of these finishes or in turquoise or bronze. Erkins Studios, 255 Lexington Ave., N. Y.



The little end table above is one of those things that kind of sneak up on your affections. For some indefinable reason it makes you feel you must own it—something like what every cocker spaniel's eyes do to me. From all this palaver you have probably gathered that I like this table. Above, full size—an oval, 24 by 17¾ inches. Turn the top at right angles to this position, the sides drop down, and you have 18 by 7½ inches of table space. Height, 22 inches. Maple or mahogany finish. $10. Baphe, Inc., 501 Madison Avenue, New York

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dy gave her one or where would these
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-never Land I'm afraid—instead of
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HERE is a preview of the 1938 version of the nautical lamp as you will see it in seaside and lakeside cottages this summer. It looks as if this type of lighting fixture, which gained so much favor last year, is going to cruise right ahead to more triumphs in the future. The model above is an especially nice one—quite simple. Unlike some, it doesn't look as if the designer had tried to get every part of the ship but the captain on it. There's just a very neat-looking anchor and a silk rope. The base, incidentally, is exceptionally heavy brass, measuring 8½ inches from table to socket. The 10 inch paper parchment shade is decorated with a ship print. $5. Tuttman, 103 Allen Street, New York

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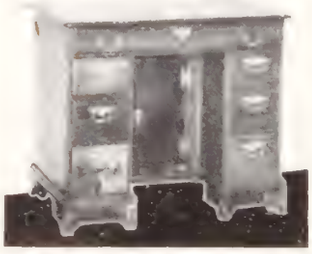
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Shopping Around . . .



THE brilliance of the glassware above nearly proved too much for the camera, and the photographer is on the verge of a nervous breakdown after struggling for days to keep that glitter under control. Which gives you a rough idea of what these smoking accessories can do in a dazzling way in real life. If there's not room enough for them to stand about separately—on bridge tables for instance—you can pop the cigarette server into the ashtray. There's a space reserved for it on one side, with enough room left over for plenty of ashes. Price, 80c for the complete set. F. Pavel & Co., 15 West 37th Street, New York



EARLY Americana hasn't had so much publicity lately—what with more sophisticated decoration getting itself talked about, as sophisticates are wont to do. But the people who feel that Colonial furniture is their natural background cannot be lured from their first love by these new attractions. It takes accessories like those above to arouse their enthusiasm. Both eagles and stars are polished brass, the former a neat idea in hooks that are grand to use in places that show—such as entries where coats are hung. They measure 4¼ inches across. $1.50 a pair. The stars, in the background, are curtain holdbacks and could be used with other types of decoration besides the Colonial. Pair, $2. Mitteldorfer Straus, 245 Fifth Avenue, New York



IT'S always been my opinion that elephants were strict teetotalers—an impression gained during a visit to the zoo at the age of six, when a playful pachyderm lifted his trunk to spout water all over my Sunday coat. And now here they are shamelessly cavorting about on cocktail napkins—destroying another of my childhood illusions. But they're such charming sinners it softens the blow a bit. There are three of them, about the size of those carved ivory fellows some people collect, appliquéd in the corner of each of these tiny bits of linen. Design in white—napkins in soft, significantly limy green or in a pleasant old-ivory color. Price, $6.50 a dozen. From Bourne-field, 2 East 57th Street, New York



THE English have their own way of raising early morning spirits and coaxing a good appetite for breakfast. It all has to do with the morning individual tea service shown above, which we Americans could use with just as good effect for coffee. A series of amusing little cartoons on the various pieces burlesque the preparations for the day of a man-about-town of rather Dickensonian appearance—and make you see your own frantic activities in a more humorous light. He wakes up on the sugar bowl, does his setting up exercises on the cup, plunges into his tub on the tea or coffee pot and carries on from nighties to business suit with complete disregard for your interest in the toast and marmalade. The artist is Bateman. The lightweight wooden tray is gilded to match gold accents on the china. $15. Abercrombie & Fitch, Madison Avenue at 45th Street, New York



AND above we have the two present-day Dr. Jekylls and Mr. Hydes. At first glance I'd have staked all my worldly goods that these good-looking flower holders were wood—one of those queer exotic woods with which the Moderns add glamour to their daily lives. But it's all a snare and a delusion and the "wood" is really pottery made by those fiendishly clever Swedish people. The sham grain is in two tones of dark brown. Edges are gilded. Modern—but useable in almost any decorative situation. Bowl, 6¼ inch diameter, $9.50. Vase, 9½ inches tall, $15. James Pendleton, 19 East 57th Street, New York



MORE light is thrown on the Chinese Chippendale situation by the charming bit of pottery shown above. If you prefer to take your Oriental diet in small doses, this is just the thing. Though small it injects a subtle Eastern note into the atmosphere that lets people know you're on to this fellow Chippendale's ideas. The base, in a fret effect, is reminiscent of pagodas and temples and things, and is colored a soft jade green. The individual pieces of fruit are in the faded tones of old Chinese embroidery. The ensemble is a most effective spot of color in a corner cupboard, and, in pairs, does things for a mantel shelf. An attractive idea for a small dining table. 8 inches tall. $5. Mayhew Shop, 603 Madison Avenue, New York



The carpets at the top show a new weaving trick. The rugs are by Cristafonetti.

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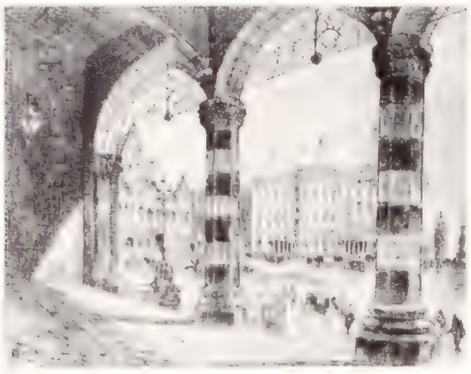
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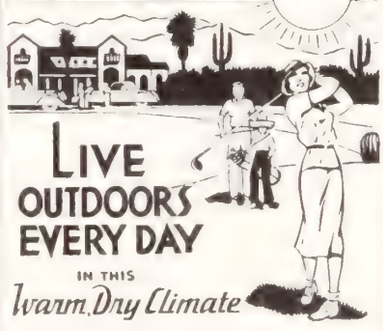
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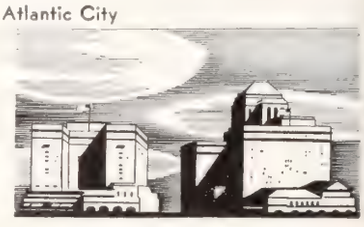
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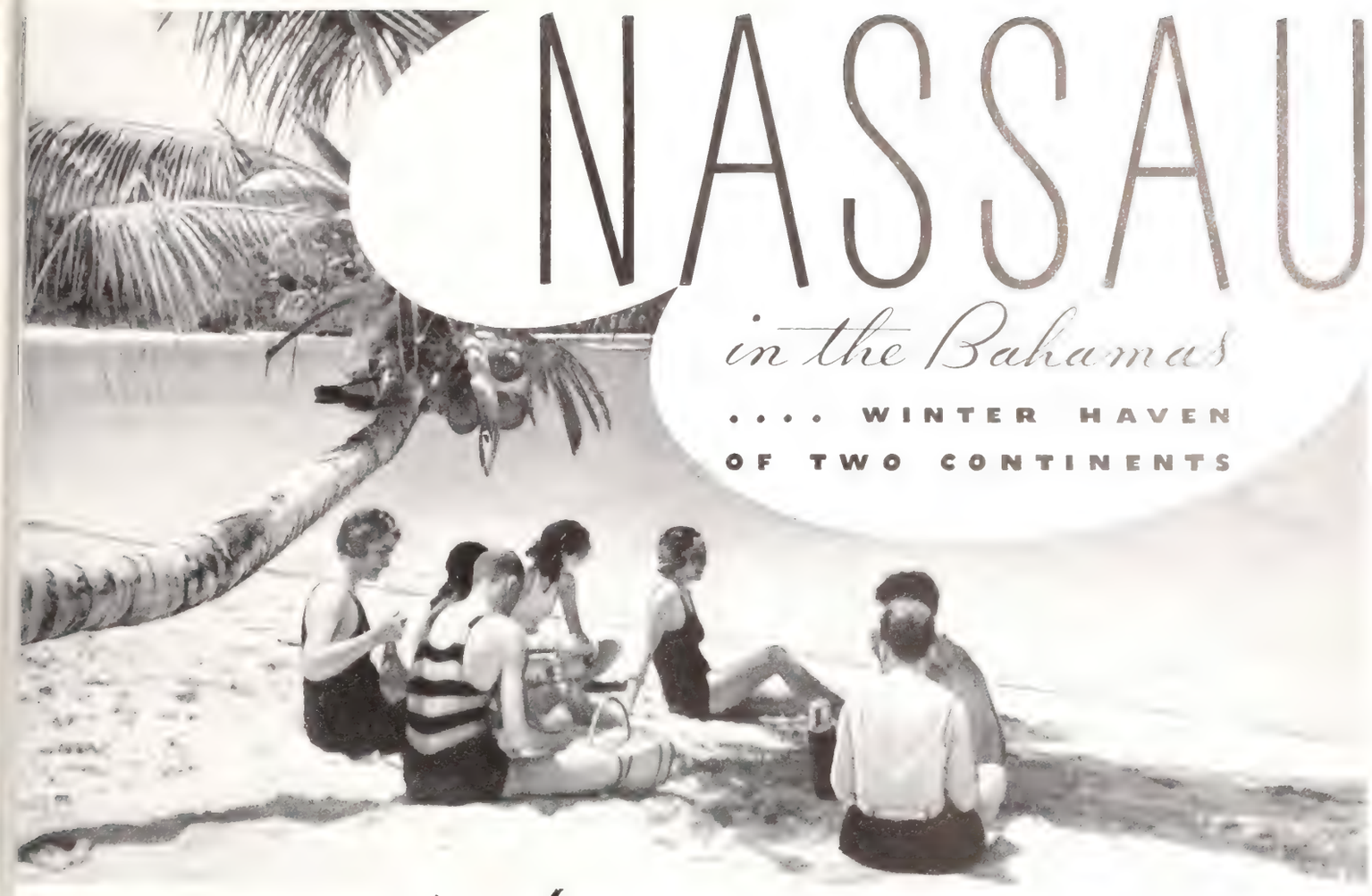
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Bathrooms and Kitchens

96. "[illegible] Bathrooms and Charm[illegible] Kitchens." A new booklet on Carrara Structural Glass offers suggestions for remodeling your kitchen or bathroom. Pittsburgh Plate Glass Co., 2283 Grant Bldg., Pittsburgh, Pa.

Heating & Insulation

97. "You Need Celotex." A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. The Celotex Co., 919 North Michigan Ave., Chicago, Ill.

98. G. E. Oil Furnace. Literature on the G. E. Oil Furnace is offered to the reader free of charge. General Electric Co., Air Conditioning Dept., 570 Lexington Ave., New York City.

99. "Clear and Colder—Fair and Warmer." Describing J-M Rock Wool Insulation which is blown into the hollow walls of your home without inconvenience or dirt. Johns-Manville, Dept. HG, 22 E. 40th Street, New York City.

Painting & Roofing

100. "Little White Book." A description of Cabot's Double-White Collopakes is included in this booklet. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

101. Timbertex Shingles. A colorful folder describing a rot-proof, fire-proof, time-defying tapered Asbestos-Cement Shingle, textured like weathered cypress. The Ruberoid Co., 500 Fifth Avenue, New York City.

102. "How to Paint Concrete Floors." Describing Medusa Portland Cement Paint. How it prevents deterioration by keeping moisture from seeping through the building material. Medusa Portland Cement Co., 1000 Midland Bldg., Cleveland, Ohio.

Portable Houses

103. Hodgson Houses. Catalog BH-2 illustrates portable houses and floor plans. This concern makes year-round homes, summer homes, cottages, camp-houses, lodges and garden equipment. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

GARDENING



Garden Furniture

104. Erkins Studio. A new catalog on garden furniture and decorations in terra cotta, bronze, lead and marble. Erkins Studio, 255 Lexington Avenue, New York City.

Greenhouses

105. Hitchings Company. An attractively illustrated booklet showing various types of greenhouses. Information is given on the transporting and building of the greenhouse and the installation of equipment. Hitchings and Company, Elizabeth, New Jersey.

Seeds, Bulbs, Nursery Stock & Trees

106. "Planned Program." This folder explains the Bartlett system for Shade Tree Care which is a modern method of forestalling serious damage to your trees. The F. A. Bartlett Tree Expert Co., Stamford, Conn.

107. "Burpee's Garden Book." A garden guide containing hundreds of illustrations. Describes flowers and vegetables. W. Atlee Burpee Co., 867 Burpee Bldg., Philadelphia, Pa.

108. "Dreer's Garden Book." This 1935 catalog is a helpful guide to planting, cultivating, soil preferences, etc. Many varieties of seeds are listed. Henry A. Dreer, 167 Dreer Bldg., Philadelphia, Pa.

109. "Everything for the Garden." There are hundreds of illustrations in this catalog, several of which are in color. A twenty-five cent Henderson Rebate Slip is sent with each copy of the catalog. Peter Henderson & Co., 35 Cortlandt Street, New York City.

110. "Book for Garden Lovers." Several novelties for 1935 are shown in Schling's new garden book. This book costs 35 cents or it is sent free with orders of $2.00 or more. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., N. Y. C.

111. "Sutton's Amateur's Guide in Horticulture." Contains valuable horticultural information and advice on planting and care. There are two hundred pages of descriptions and illustrations. Price 35 cents. N. W. Ayer & Son, Inc., Box 24, 210 S. 7th St., Philadelphia, Pa.

112. "Secrets of Success in Pruning." Very helpful information on pruning for the home gardener. Several pruning implements are shown. Ten cents. Seymour Smith & Son, Inc., dept. G-2, Oakville, Conn.

113. Star Roses. Shows several Roses in color including "Nigrette", the famous Black Rose, and the yellow Feu Pernet Ducher. The Conard-Pyle Co., West Grove, 321, Pa.

114. "Rose Guide." A complete book on Rose culture. Lists 500 Roses and other flowers. The Dingee & Conard Co., Box 272, West Grove, Pa.

115. Storrs & Harrison. The 1935 catalog shows a full line of nursery stock—fruits, trees, shrubs, perennials and seeds. The Storrs & Harrison Company, Box 481, Painesville, Ohio.

116. Fruit Trees. A catalog describing dwarf espalier fruit trees—apple, pear, plum, peach, etc. Henry Leuthardt, King Street, Port Chester, New York.

117. "Nut Crops the New Way." Revised edition. An interesting booklet on nut trees for shade and crops. The Living Tree Guild, 368 Fourth Ave., N.Y.C.

118. Vaughan's Seed Catalog. Illustrates 240 different flowers and lists many varieties of annuals, perennials, Roses, Water Lilies and Gladiolus. Vaughan's Seed Store, Dept. 51, 47 Barclay St., N.Y.C.

119. Wayside Gardens. The new catalog on Hardy Plants is now available. The new Dwarf Border Asters and choice Korean Chrysanthemums are to be particularly noted. Wayside Gardens, 30 Mentor Ave., Mentor, Ohio.

HOUSE FURNISHINGS



Floor Coverings

120. "Floor Beauty for New Homes and Old." The story of Armstrong's linoleum is told in a beautifully illustrated catalog. This floor covering is stain-proof and soil-proof. Ten cents. Armstrong Cork Co., Floor Div., 969 Mulberry St., Lancaster, Pa.

121. "The Story of Rugs and Rug Weaving." Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. Mohawk Carpet Mills, 295 Fifth Ave., New York City.

122. Pabco Inlaid Linoleum. A leaflet illustrated in color describes Pabco hand processed inlaid linoleum. "Mastipave" is a water-proof, rot-resistant flooring for use where there is the severest wear. The Paraffine Companies, Inc., 475 Brannan Street, San Francisco, Calif.

123. "Bride's Book on Floor Coverings." This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. Alexander Smith, HG, 577 Fifth Ave., New York City.

Glassware, China & Silver

124. "Correct Wine and Table Service." A book describing and illustrating the proper way to serve wines at the table. Fostoria Glass Co., Moundsville, W. Va.

125. "Art of Table Setting." This booklet offered by the Gorham Company contains many helpful hints for the hostess. 6c. The Gorham Co., Providence, R. I.

126. "Correct Table Setting." Illustrations show the proper arrangement of silver for various table settings. 10c. International Silver Co., Wallingford, Conn.

127. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. Josiah Wedgwood & Sons, 160 Fifth Avenue, N. Y. C.

128. "The History of the Spoon, Knife and Fork." This interesting booklet is sent out free of charge on request. Reed & Barton Corp., Taunton, Mass.

Furniture

129. "It's Lullabye Time." A leaflet shows several illustrations of attractive nursery furniture—cribs, chifferobes, etc. Lullabye, Stevens Point, Wisc.



MISCELLANEOUS

Books

130. "Books for Better Gardens." A thirty-six page folder describing our eighty garden books, including the new books for 1935. Macmillan Co., 60 Fifth Ave., N. Y. C.

Charm

131. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in charm and the Charm-Test. Margery Wilson 22C, 1148 Fifth Ave., New York City.

Travel

132. "Australia." An extremely interesting description of Australia—its climate, its geography, its capital cities. All-expense tours are listed. Australian National Travel Association, Sir Francis Drake Hotel, San Francisco, Calif.

133. "Sunshine, Here We Come." Brief descriptions of southern cruises by Cunard White Star liners. There are cruises to Bermuda, Nassau, West Indies, South America, Egypt and the Mediterranean. Address House & Garden's Reader Service Bureau, Greenwich, Conn.

134. "Nearby Hawaii." A story of the beautiful Hawaiian Islands including descriptions of the individual islands, educational and religious facilities, information on sports and diversions, etc. Hawaii Tourist Bureau, 215 Market Street, San Francisco, Calif.

135. Mediterranean Cruise. Information is available on the cruise to be made by the Saturnia on March 27th. Italian Line, 1 State Street, New York City.

136. Matson South Pacific Cruises. A complete itinerary of the Matson South Pacific cruises. Personally escorted shore excursions are provided. The Oceanic Company, Matson Line, Matson Building, San Francisco, Calif.

137. Yosemite. A beautifully illustrated folder about Yosemite National Park. There are enjoyable pastimes for all seasons. Yosemite Park and Curry Co., 39 Geary Street, San Francisco, Calif.

138. West Indies and Caribbean Cruises. Literature is available on a wide selection of cruises run from New York and New Orleans. United Fruit Company, 33 Fifth Avenue, New York City.

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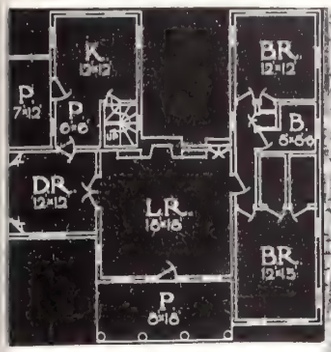
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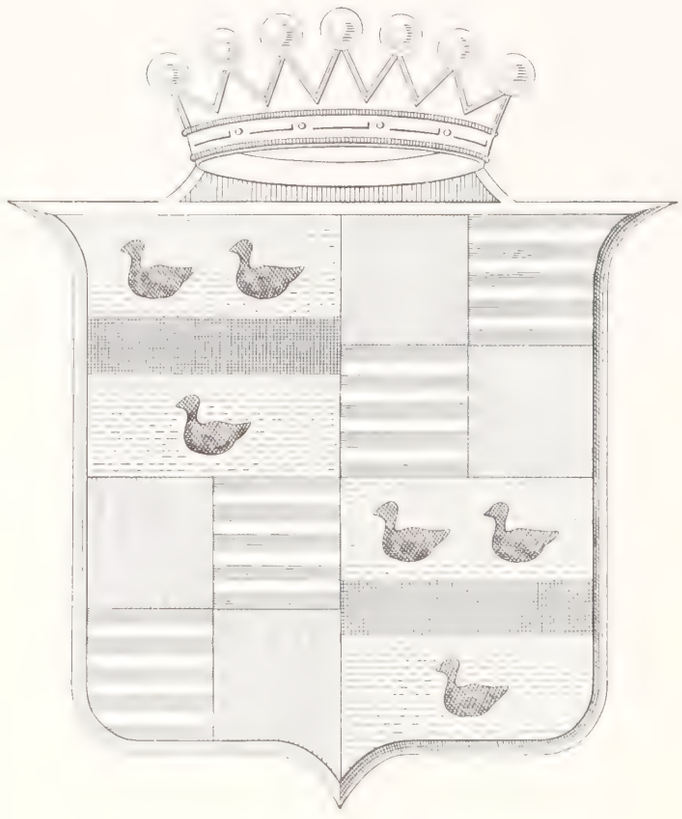
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CADILLAC MOTOR CAR COMPANY

DETROIT, MICHIGAN

Contents for March, 1935

HOUSE & GARDEN

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WHAT'S WHAT IN HOUSE & GARDEN



■ [illegible] vidual plants, and the use of dwarf espalier trees in order to provide superior fruit from a very restricted area. Whether carried out on large places or small, these French gardening methods are productive of real results, as Miss Charlotte Wallum shows in her article this month



■ At last the pre-fabricated house has become a reality. Now you can pick out your site, order a house from a catalog (if you like the houses in the catalog, of course), and in from two to three weeks after the truck has delivered the sections you can move in. If a year or so later you decide that you need another room, the same truck will roll up and a new room will be buttoned on. Even if you prefer to have your houses tailor-made the story will interest you [illegible]



■ Guatemala has been rediscovered this time from the decoration standpoint. Ruth Reeves, well-known artist and designer, who recently spent some months in this Central American country studying the native art, has come back with a fascinating collection of designs which she is adapting to modern uses. For the origin of motifs, patterns and textures you will [illegible]



■ There's a lot to think about when you begin to consider the roof for a new house, so much in fact that when Greville Rickard, A. I. A., suggested an article on this subject and outlined all the angles that he considered a roof from, we jumped at his suggestion. Read "The architect discusses roofs" [illegible]



3 essential laws of English beauty

The Peer's Gallery in the House of Commons teems with beauty during an exciting session

CLEAR-CUT against the time-greyed stone and age-dark hangings of Westminster—her beauty flashes as she leans forward, intent upon the parliamentary spectacle. How breathtakingly her flower-freshness contrasts to these venerable backgrounds against which the intricate pattern of her days is woven. . . .

Always the Englishwoman has taken her beauty as seriously as the English gentleman his government! Yet you'll find her involved in no elaborate, costly beauty rites against them!

Exactly three perfect products govern her dressing-table. One soap, one cream, one powder accomplish her flawless skin. The soap, a gentle miracle by Yardley, nightly shampoos away every vestige of marring grime and impurity. The cream—her Yardley weapon against skin-drying, aging modern living—she uses to recleanse, soften and beautify. It's also her foundation beneath her exquisite powder—a Yardley triumph also—a lovely, radiant mist across her skin that lasts for many hours.

Do you envy the Englishwoman the simplicity of this fresh, effective regime—and these perfect cosmetics? You need not—for you'll find them nearby with the rouge, indelible lipstick, compact, bath salts, dusting powder to complete a Mayfair toilet. Try any fine cosmetic counter—and see how you will speedily have a lovely English complexion too!

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YARDLEY'S ENGLISH LAVENDER

THE BULLETIN BOARD

FOURTH ON THE LIST. Almost from time immemorial Holland has been famed for her production of flower bulbs—so much so, that the phrase "Dutch bulbs" has become synonymous with the best. One would think that in view of this reputation we in this country, with our national reputation for seeking the finest, would be buying more heavily than statistics indicate. It appears, as a matter of fact, that per capita we purchase only about one-eighth as many Dutch bulbs as Great Britain, one-seventh as many as Sweden, and one-half the quantity taken by Germany. Conceivably this relative position will change after our Narcissus embargo ends two years hence—that remains to be seen.



EYE ON THE BALL. We suspect that it was our great national pastime that originated the phrase, "keep your eye on the ball." In any event, gardeners no less than baseball fans will do well to heed the advice, for it sometimes means the difference between victory and defeat. We're thinking of the root ball with which good nursery stock is equipped when it leaves the grower and without which its chances of growing successfully in your garden are measurably reduced. A good root ball, encased in burlap, is one of the proofs of a good nursery, and, by the same token, it is seldom provided by the cheap-John peddlers with which the industry is infested. As a general rule, keep your eye on the ball, for it spells good roots, good digging, and good all around condition.

FOR FLOWER ARRANGERS. Hara kiri and flower arrangement are the two arts we think of first when we think of the Japanese. They are experts in both, but it is their technique in the latter field which is especially interesting to us. *Ikebana*, the Japanese ritual of flowers, has for some time been one of our popular pastimes. Now comes a pamphlet on the psychology of cut flowers by an American, Mary Louisa B. Hill, who has studied the Japanese methods on their native heath. It deals, not with the symbolic treatment that is *Ikebana*, but with general practical advice on methods of care and arrangement that should be exceedingly useful to the flower lover both at home and in the garden club. It closes with a scale of points to be considered in contest judging. The presentation of its material is as simple and direct as the title of this little 16-page treatise, *How to Handle Flowers*.

A HOME

Unlatch the door,
That friends may enter here;
Fling windows wide
That friends may see inside,
Our cupboards dear,
Bright rugs upon our floor.

For his or her desire,
In winter light the fire,
Till the room glows and shines.
In Summer, lift the vines,
Where birds and bees conspire.
This is a dwelling, shared
With travelers;
Our board is never bared—
O, it is his, or hers!

Come in! A welcome waits
Within our gates.
Our garden is your heaven
As it is ours.
Drink of its sweets; taste of its leaven,
Gather the peace of flowers!

CHARLES HANSON TOWNE



FISH FOR ... The decorative value of tropical fish has long been recognized. An aquarium in a window, inset in a bookcase or above a mantel brings color, life, interest to a room. Now the vogue for the wigwam and a spring note in furnishing appears in real fish nets used as curtains. These come in meshes of various sizes and weights, in natural string color, as well as in hues to harmonize with your decorative scheme. The treatment can be carried still further by using wooden floats common to such seines in the valances and tiebacks.

APOLOGY. We've made a mistake. In September, in an article entitled "Ten Decorators in Search of an Ideal Bedroom," we said that all the ladies [illegible] were elected Associates of the American Institute of Decorators. Well, all of them didn't. No need here to follow the chain of unfortunate circumstances which led to the [illegible] —it has too many links. Of greater import is it to make our little bow of apology to the Institute and say that we're terribly sorry it happened.



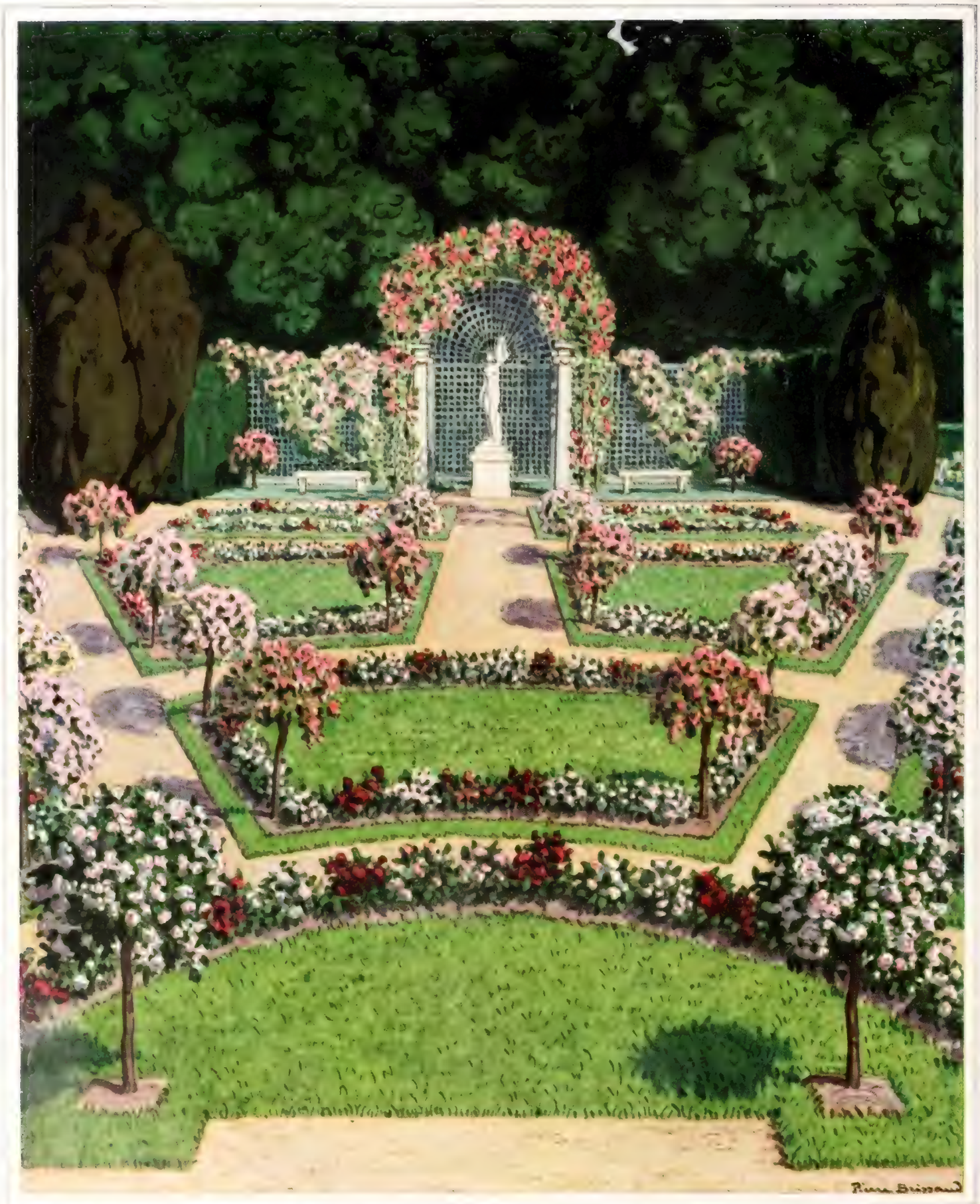
ARCHITECTURE. [illegible] highest standards of modern home planning and efficiency, The General Electric Company is sponsoring [illegible] tion for architects and draftsmen. Cash prizes totaling $21,000 will be awarded for first, second and third choices and honorable mentions. The small house is to be planned for a plot 50 by 100 feet, the medium size house for a 75 by 150 feet plot. Houses may be presumed for either a Northern or Southern locale—awards will be distributed equally between the contestants in these two classifications.

END OF AN IGNOBLE EXPERIMENT. After some twelve years of ill-concealed injustice, word comes from Washington that the ban upon foreign grown Narcissus bulbs, which went into effect with the plant quarantine act in 1923, will be lifted on December 15, 1936. The interstate restriction will terminate April 1, 1935.

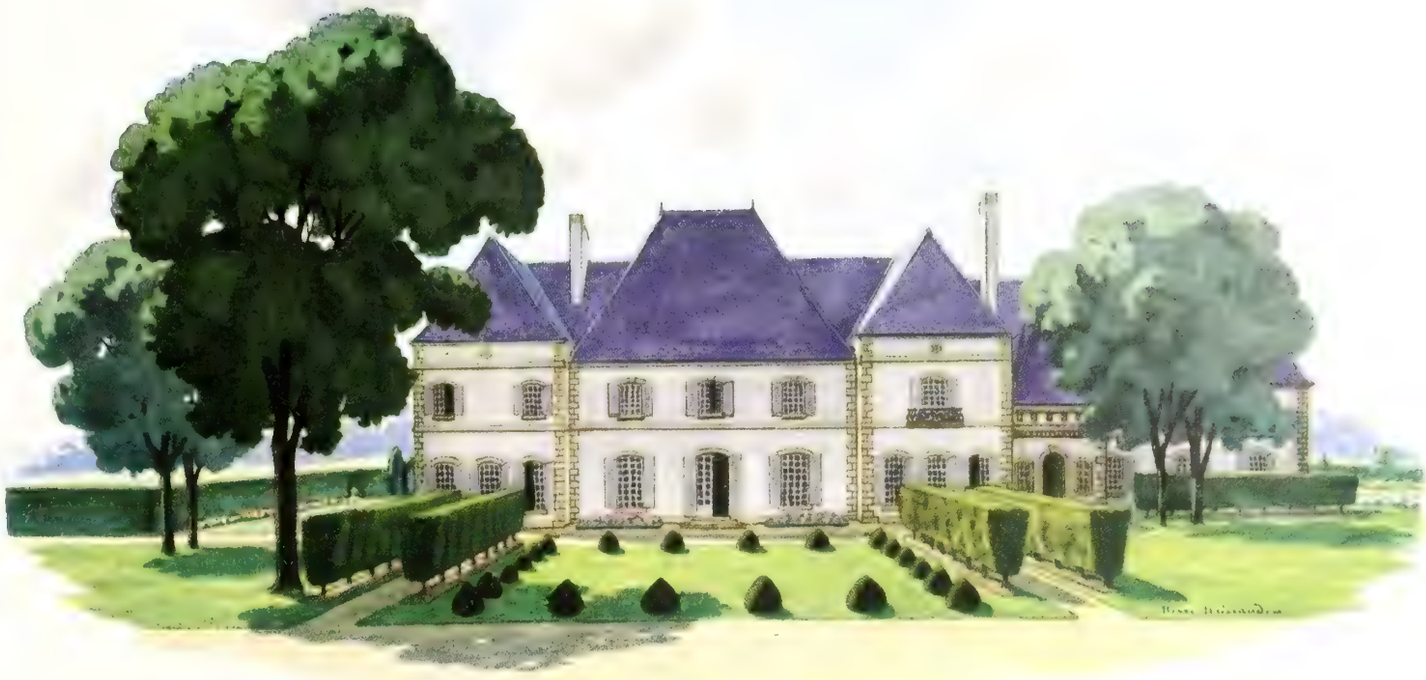
Thus ends one of the rankest bureaucratic acts in the history of horticulture. Under the guise of shutting out insect pests, but with the actual purpose of protecting American growers from foreign competition, the foreign quarantine was imposed and enforced to the serious detriment of the gardening fraternity. In the official announcement of the change, the Chief of the Bureau of Entomology and Plant Quarantine, Mr. Lee A. Strong, himself admits that the restrictive measures failed to prevent the spread of the various Narcissus insect pests—a fact which applies, incidentally, to numerous other plant quarantining efforts. It is to be hoped that the policy of inspection instead of prohibition, which will be followed hereafter in the case of Narcissi, will spread to other classes of plant material, for it is in this direction, as well as by control at the source, that the best chances of real progress are to be found. Not even the Plant Quarantine branch of the Government can put a stop to the travels of a bug from here to yonder if he really wants to go.



EPIC OF 1935. There recently appeared in a [illegible] not over 60 miles from New York City, in exchange for elegant automobile of foreign make, worth originally $20,000." Here, in this prospective trade of 16 cylinders for old Dobbin, is the realization of all those brave theories and noble intentions about getting back to the simple things of life we've been hearing lately and of which our skeptical nature has been just a bit wary. Here, in one inch of print, is the entire story, the essence of the age we live in.



Restraint in plants and planting marks the French garden



AS THE FRENCH DO THEIR GARDENING

By Charotte K. Wallum

UNDOUBTEDLY one of the outstanding characteristics of the French people is the skilful way in which they treat their gardens. However, we must not construe the meaningless splendor of old royal gardens as typically French, for as a nation the people of France are known for their thrift and artistry. By centuries of practice their horticultural skill has achieved a state of subtle maturity which, when coupled with that indefinable charm that pervades all long-established and historic countries, persuades us that here is a source from which we have much to learn.

The qualities which are most distinctive of the French gardens are: the charm and enjoyment of privacy; the unique skill shown in training plants; the importance laid upon design; the beauty and advantage which are found in formality.

In France the garden is really the living-room of the house. The French go on the principle that there is plenty of country round about and that the garden, like the house, should be private. For this reason their gardens are usually shut away from intruders. Most of the year they indulge in that delightful practice of eating out-of-doors, and it is here that you will find them in the evening completely protected from the outside world and as much *en famille* as though they were within the shelter of their dwellings. The garden walls not only give the desired privacy, but from without they invoke a natural sense of curiosity to know what lies beyond.

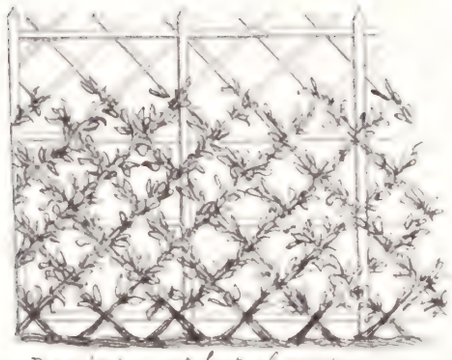
This, then, lends charm to the small gardens, and in the large ones offers opportunity to follow a French axiom—to break the garden units so that the entire area cannot be seen from one spot. Accomplishment is found shutting off specific spaces with trellises, arbors, hedges and walls thus confining the range of vision within a given area and making it possible to enjoy one feature at a time without the distraction of conflicting interests. It is like having small gardens within a garden.

Another custom of the French, based on necessity and tradition, is their skilful art of training all types of vegetation. Though we use much the same flora over here, their particular methods of directing the growth of the plants impart a spirit distinctly French. This training ranges from avenues of trees to the simplest vine. Economy of space has developed the need of intensive planting, and in order to make the most of a small area plants cannot be permitted to grow independently and undisturbed.

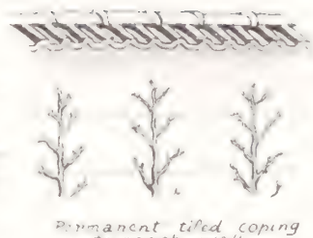
The training of flowering plants such as standard Roses that rise on straight stems to crests of flower clusters like miniature bouquets gives all the advantage to the flowers. Those plants which have no bloom are intended to supply a background, perhaps for a piece of sculpture, an urn, or a wall fountain. For this event they are definitely trained to form a specific setting. Sometimes vines contribute a decorative motif when trained as festoons to soften architectural features and so rob them of their monotony.

Vines have no voice in the direction or character of their own wanderings: they are given a guide, and by that guide they grow. It is a rule rather than an exception to find nearly all the walls and fences embellished with vines or shrubs such as Clematis, Rose, Wistaria, Ivy. Especially French is the use of Grapes and espalier fruits, in the training of which they excel. This art, which is practiced with great ease, is as deeply ingrained in the French people as their art of making soup. Trees trained in this fashion give variety and unique interest, and offer an immense amount of delightful possibilities on large and small places. The protection of walls makes up largely for climate, so the espaliers bloom earlier and yield a maximum amount on minimum space. Indeed, in France the infinite variety with which trees, shrubs, vines and flowers are compressed into small spaces defies all rules.

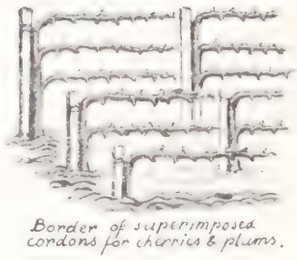
One of the striking characteristics of all the French work is the intention that design shall play the leading rôle and Nature the



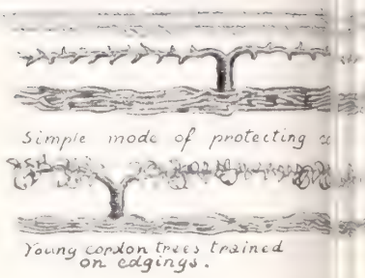
Pear hedge at foot of garden.



Permanent tiled coping to peach wall.



Border of superimposed cordons for cherries & plums.



Simple mode of protecting a

Young cordon trees trained on edgings.

minor part. When I say design, I mean that they start with a definite plan in mind and make each component part contribute some distinct idea toward the composition. Nothing is used that has not a purpose in the finished scheme, and each element possesses some individual interest. In other words, everything is both useful and ornamental.

For example, the main paths will continue the line of the garden doorways and steps, so as to give an intimate connection with the house. Each path ends upon some bit of sculpture or other garden ornament. This promotes accent, rather than permitting the eye to travel about unguided. You may be directed down some neatly clipped allée, which gives a delightful sense of seclusion and restfulness, but it is sure to include that second purpose of usefulness by drawing your attention to a specific setting. Nothing conflicts because you come upon each interest singly, and may enjoy it quite undisturbed.

The plants which are used are always incidental and subdued by the importance of the symmetry of the plan.

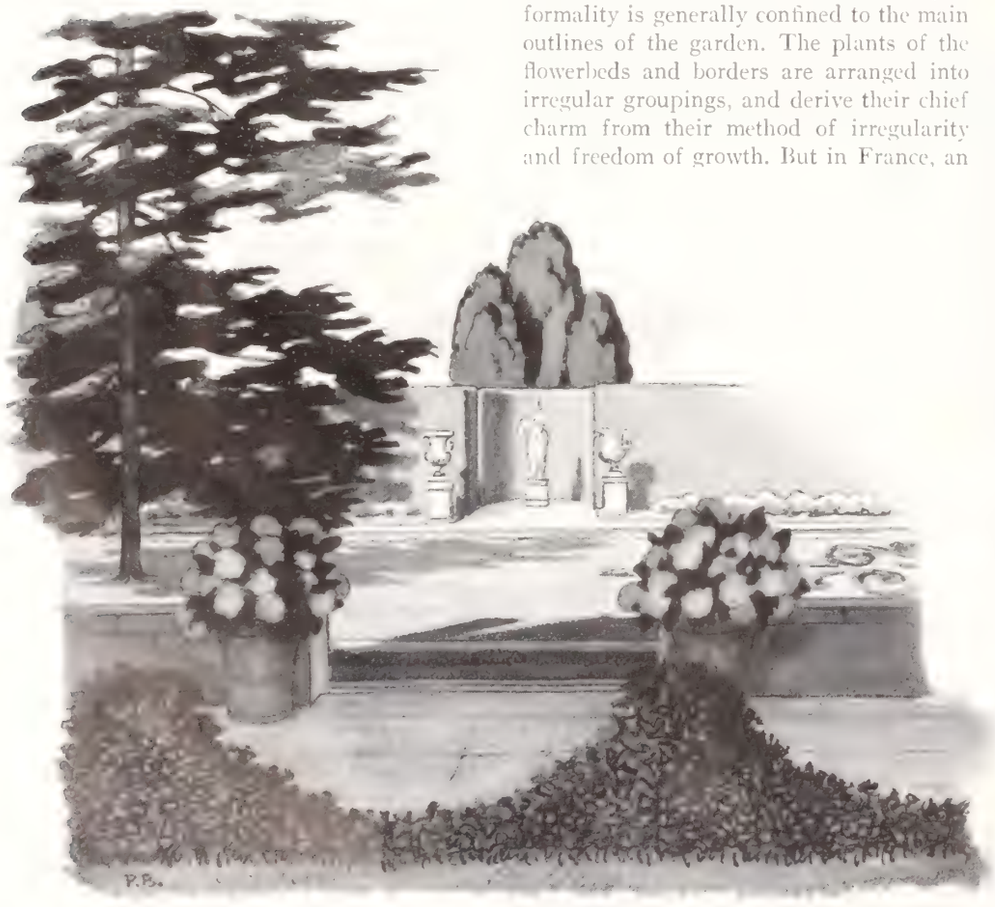
The aim of the French is to make the design interestingly formal and serviceable. They use materials which will be substantial and permanent such as paths, turf-panels, sculpture, vines, etc. By the use of these the garden will always appear orderly and intact. Economy of labor and a sense of orderliness give that feeling of formality that we recognize in all their work.

Formality is the spirit which is uppermost in every garden in France, from the dooryard of the Midi to the sophisticated schemes of the modern manoirs and châteaux. This formality can probably be best explained by comparing it with that practiced by the English. There, for example, formality is generally confined to the main outlines of the garden. The plants of the flowerbeds and borders are arranged into irregular groupings, and derive their chief charm from their method of irregularity and freedom of growth. But in France, an air of relentless symmetry extends over each detail of the design. You are introduced to it at the garden's portals where you will find either an imposing gateway or a straight avenue of trees, the latter sometimes clipped and having the appearance of lofty hedges.

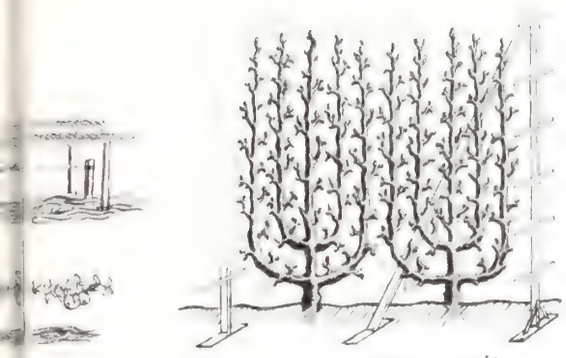
The houses stand free of planting and appear dignified but effective. The French never use the informal boundary planting so prevalent with us. Plants are trained to follow a given direction. In fact, whatever lies within a bed shows a feeling of restraint. To avoid any sense of informality they are careful not to assort their flower groups, for they are equally formal in their use of flowers. They make it a point to employ only material of neat habit that can be readily subjected to the purpose of the arrangement. Indeed, such an arrangement as an herbaceous border, where a large variety of plants form a wide belt bordering a lawn, is never used in France.

There is, however, a decided difference between the French sense of formality and that artificial and elegant type which is the accepted idea of formality. When, for instance, the French use an allée of clipped hedges flanked by avenues of trees, it is more to express precision of outline and a certain feeling of order rather than stiffness. Or rectangular grassplots divided by gravelled paths, symmetrically planned, will give a feeling of rigid outline without breaking the repose of a formal lawn, as scattered beds will do. They achieve restraint without constraint. Thus the choice of material and the manner in which it is treated show very distinctly that they resent irregularity.

Though French gardeners use their flowers in a formal manner, they are frequently delightfully informal with their shrub and tree masses. Often by isolating a perfectly familiar sort, the shrub will appear quite uncommon. One finds quite a little of this

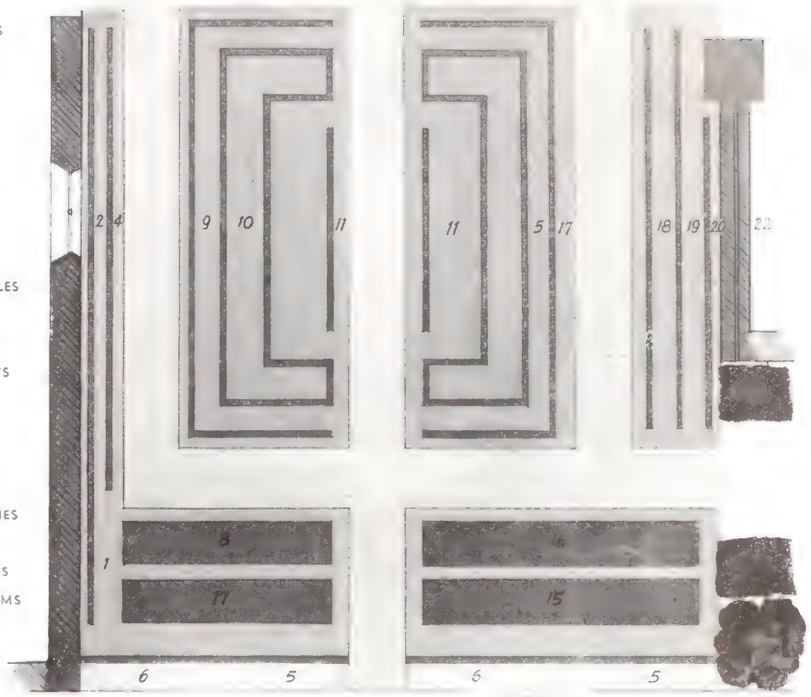


THE French make a feature of dwarf espalier fruit trees—as we may well do in this country, with the excellent stock which is now available. Detailed suggestions at the top of this page. At the left, a terrace and lawn seen from the house



Double trellis in center units





sort of informal gardening in France which shows us the beauty of informal formality.

Owing to the fact that flowers are used formally in the garden it is not surprising to find that the practice of combining flowers and vegetables is general in France. An exception is found upon the very wealthiest estates where there are sometimes small separate flower gardens, usually enclosed in Box-bordered beds. As a matter of fact, the beauty of flowers dividing interest with the utility of vegetables makes this area quite an intriguing arrangement. The garden is usually a rectangular enclosure, divided by narrow footpaths of beaten earth. Along the paths are dwarf fruit trees, interspersed with Lilacs and Roses, their crowns of bloom set on thick, straight stems and Grape vines fastened to stakes.

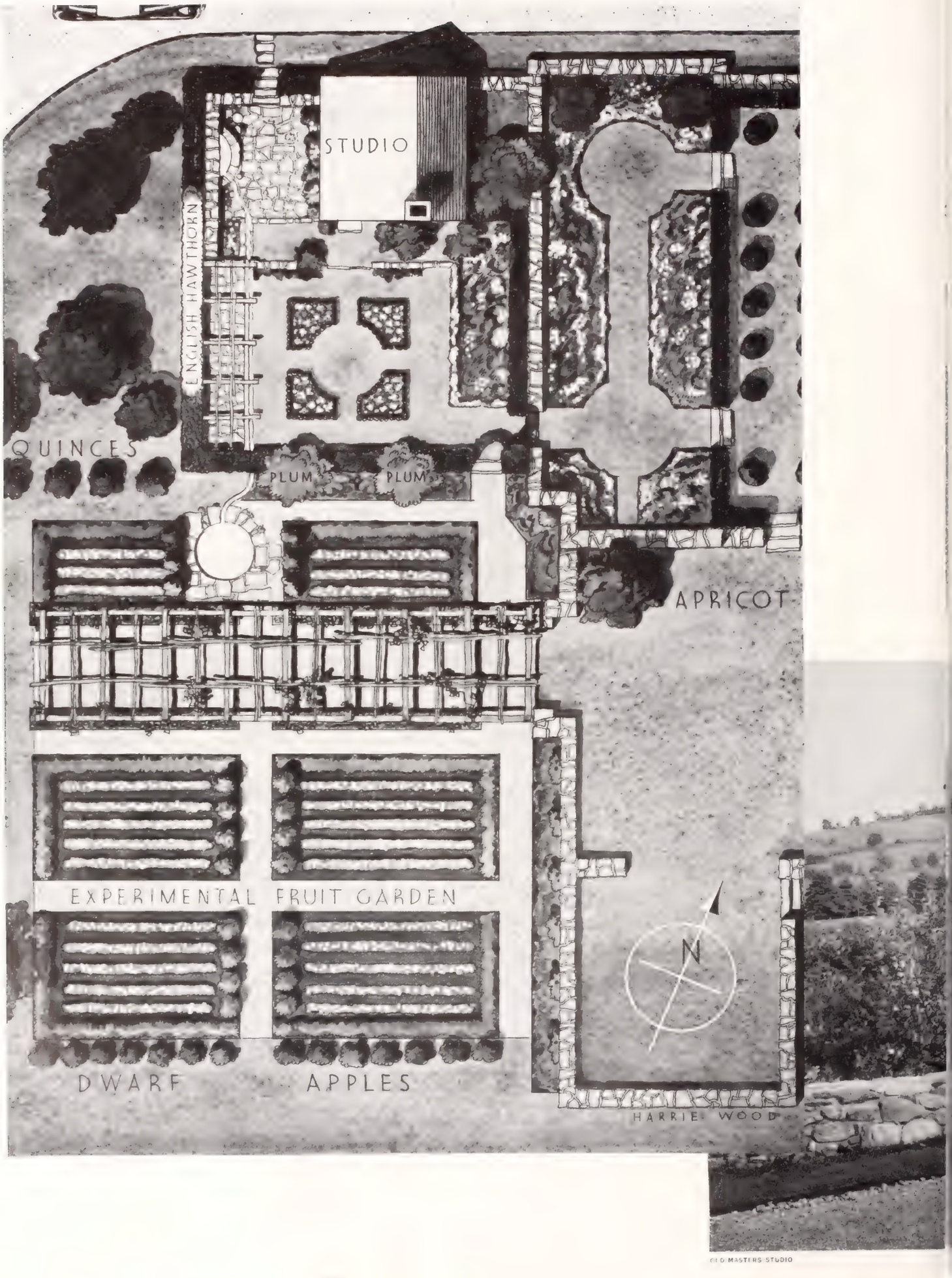
The dwarf trees are trimmed high, sometimes umbrella-fashion, and beneath them are the more tender seedlings. Hedges outline the border, and in the open spaces, within the border, grow the vegetables.

Singularly, the French type of garden is very happily adapted to our own homes in this country. The simplicity, which is almost severe, is suited to the compact area of our city gardens. Such treatment is both satisfactory and intensely practical, for when city gardens require a great deal of care they are apt to slip into a state of neglect, which French gardens rarely do. The message of these small French gardens to America cannot be overlooked.

They prove to us that in the long run it pays to consider carefully the use of each garden feature. It is necessary to carry into the garden the same taste and judgment that we put into our homes. Upon the choice of material rests the economy of labor and the general condition of its appearance. Such studied care is what has made these gardens a lesson in logic; everything should be useful as well as beautiful.



THE approach to the front yard, of which the plan is shown above. The building in the background may be a garage or a wing of the house, depending upon the rest of the grounds plan. Grapes and espaliers are both grown on walls



OLD MASTERS STUDIO

Fenton Brook Farm's gardens, among the Massachusetts hills









At [illegible] Mr. Hoch [illegible] Hawthorn hedge that surrounds the studio and Rose garden. [illegible] mental fruit garden. Left: studio from the drive. This little building was the original homestead of the property

The plan on the opposite page shows how some of the varieties [illegible] the wee cottage. From the driveway, the Rose garden lies behind the cottage, with the experimental garden behind that. Northeast of the studio is a perennial garden rich with color, succeeded by one of evergreens featuring Yew and Box, followed by a blue garden leading down to lower terraces of turf. On one of the latter is a large Apricot tree which, even here in cold New England, bears abundantly

Spire-like flowers

By Helen V. P. Wilson



MATTIE EDWARDS HEWITT

In the memory of each of us who loves simple, beautiful things there is treasured some picture of a little church adorned by a lovely spire. It may be the village church of home that day in and day out we have loved and watched with the sky of the changing seasons behind it and the broad green of the New England common at its feet. Perhaps the picture is but a remembered glimpse of some gracious steeple we once came upon as we turned the bend in a commonplace little Italian village to find it glorified by a "heaven-directed spire", rising in effortless beauty against a flaming sunset sky. Yet whether our memory be of home or of travel, we think gratefully of that church whose "silent finger points to heaven" because at one time it freed our imaginations and gave us far-reaching thoughts.

And from these memories we who are ardent gardeners draw a valuable lesson. As the church tower dignifies even the humble village, so flower spires sparingly but skilfully placed light up our gardens, drawing them from the limbo of dull "planted beds" to the realm of works of art where

". . . . . without a pang one sees
Ranks, conditions, and degrees."

In the midst of gardens so designed we find ourselves drawing deep breaths and experiencing, in a lesser degree to be sure but still satisfactorily, that sense of exaltation invariably associated with the pleasures of architectural grandeur.

Often the garden which just misses something which is ordinary, becomes distinctive when "spire flowers" carefully chosen for each season are properly spaced in the garden sections. Too many steepled blossoms, of course, must not appear at one time or their effective quality is lost, the all-high garden being just as uninteresting as the all-low one.

For small formal gardens that measure perhaps twenty by thirty feet four sets of spires blooming at a time are plenty. These are best of one kind and are the more striking if the planting about them is somewhat open—nothing but low plants just before them and the heights of the plants beside them less than two-thirds their own stature. Crowding is sure to spoil the whole effect.

Wide and bushy side clumps make a pleasing contrast in form. If they are pushed against the spires, however, or are of the same height, they spoil the effect as would a massive warehouse built just next our enchanting village steeple. It is important that tall temples "ascend the skies" alone, since isolation gives them added beauty.

In the long border, especially if it can be seen from a distance, several kinds of spires rhythmically spaced for each season may be used. The gardener who knows music will find that the repetition of the same flower form gives a continuity to the whole as if the same chord were struck over and over again in a prelude and, if he has a keen esthetic sense, he will try to syncopate this primary rhythm with a secondary theme of lower spire flowers. To him I recommend for careful foreground spacing, chords of Hemerocallis, Candidium Lilies, *Campanula persicifolia* or Peach-bells, the lower Aconites—*fischeri* and *autumnalis*—and Tritomas.

If the designer thinks in terms of etchings, he will view his garden perhaps as a linear composition, the top line of the flowers traced against the sky, appearing to be a slack chain, like those the Victorian stone posts once supported for boundary demarcations. The highest point of the chain would be the top of the spire, the lower descending to the bushy clumps just next, and the lowest to Phlox; then Platycodon heights in the center.

Large groups of spires, however, must not be placed together or the valuable pyramidal form of the individual flower will be lost. Usually a single developed plant of any of those flowers considered spire-like will suffice. A well-grown Delphinium, for example, will send up from a single crown three to a dozen blue rockets while the others of the steepled clan are almost equally vigorous.

The background of the spire should be unassuming. A flowering shrub or brilliantly berried bush will vie with the turrets of garden flowers and so rob them of their restful beau- (*Continued on page* 95)

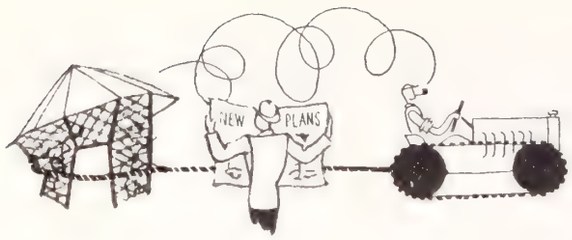
LIBRARY











Is your garden dated?

"SHOW me your garden," a great plantsman once said, "and I will know your character." A natural enough truth, when you come to consider it—quite as comprehensible as sensing a man's type by his voice or a woman's by her step. But how many gardeners, one wonders, have ever thought how revealing their plantings may be? Consider, if you will, the question of modernity.

For the past several years the purchasing of ornamental plants was at a low ebb. The nursery industry was hard hit by the depression, and yet so vital are the forces inspiring it that many growers went right on improving the quality and variety of their plants. In the face of immediate adversity they still pressed forward to greater achievement. As a result, today finds ready a vast store of better plant forms which, in their own way, reflect as great a degree of progress as does the motor car, the radio or any other highly industrialized commodity.

BEARING this in mind, it is clear that many a garden is dated by its plants and, by the same token, that its owner's attitude is reflected in the green growing things that inhabit his beds and borders, his boundaries and pathsides. There is nothing new or progressive about a *Forsythia fortunei* or Crimson Rambler Rose; a little old red "Piney" is as indicative of the elder days as crinoline or Congress shoes. And quite as indubitably, the new hybrid Corean Chrysanthemums, or the dwarf Hardy Asters, or dozens of other genuinely improved plants are silent proof that this current year of grace is numbered 1935. The degree in which one takes advantage of these changes is an index to his type of outlook.

"But," you may ask, "why decry the oldtime plants? They are lovely, and they have associations that are dear to many of us." True enough, and we would be the last to scoff at the sentimental factor in gardening. But where there is one garden in which the flowers of earlier days are kept for the sake of their very oldness there are dozens in which their presence can be explained only by the indifference of their owners to the improvements that the years have brought to blossom and foliage, stem and growth. The garden that is intentionally dated in the past is one thing—and a very good thing indeed, an important part of the horticultural record. The one so stamped merely because of thoughtlessness or a stand-pat attitude is a bird of another feather.

THERE is no need here of a discussion on the minutiae of differences which set so many modern plants above their forebears. It is their capacity to give greater pleasure to the eye and spirit that is the important factor to all save, perhaps, an occasional horticultural technician. Purely on this score there is ample evidence to support all the enthusiasm one might care to feel. In practically every plant family that is at all in frequent garden use there are new-comers beside which the earlier types sink into a definite background.

SOME years ago HOUSE & GARDEN published an extended series of articles by the late Ernest Wilson in which the then Keeper of the Arnold Arboretum brought to the attention of the gardening world a great number of varied plants which at that time were little if at all known to the American public. Swiftly there arose such a demand for these finer things from forward-looking gardeners that soon the Wilson recommendations began appearing in the trade catalogs—plants like the Beauty-bush, Regal Lily, Tea Crab, *Forsythia spectabilis, Viburnum carlesi* and others of like quality. Today one finds them far and wide, irrefutable proofs that we, as a nation, are eager for progress in our gardens if we are but given the lead and the opportunity to utilize it. Ernest Wilson is gone, but the plants that he discovered and introduced live on in ever-increasing thousands. And the spirit which prompted their acceptance in the 1920's is still with us today and will remain for many years to come.

SO WHEN we ask, "Is your garden dated by its plant material?" we really mean, "Are you yourself keeping up to date?" The world moves on, whether we like it or not. Changes come, some good, some bad, but all of them step on a pathway which on the whole leads inexorably forward. We are no protagonists for change merely for its own sake; unless it be clearly for the better, we are for caution in espousing it. But in the case of horticultural progress there is so much of proven worth and small expense that failure to accept it is tantamount to a confession of willingness to drop out of the procession.

In the last analysis, there is a double reason for looking over your garden with a critical eye on the up-to-dateness of its material. First, and of most obvious personal advantage, is the increased pleasure inherent in so many of the more recently introduced plants—their sheer beauty as component parts of a definitely improved whole. And secondly, there is the contribution to gardening progress which a sane modernizing program, even though carried out bit by bit, is certain to become. For horticulture truly advances in proportion to the literal acceptance of that advance by the gardens of America. The creation of greater beauty is a fine and significant thing in itself, but unless that loveliness enters into many lives and becomes a widespread influence it can never play its full part in the world. Each freshly dated garden is its own contribution to the success of that rôle.



Behind the scenes of every well-kept garden

The tool room of successful gardening is work-house enough with sturdy, practical tools and, if you will, a handy chair for a bit of rest after and between the summer's chores. Labor is needed. Flair to make the tool room is a place of revealing truths and symptoms, as here at the home of Mr. and Mrs. Willard Downing, New Canaan, Conn.



Introducing the pre-fabricated house

By J. F. Higgins

With the appearance on the market this month of the first complete line of pre-fabricated houses, a long period of conjecture, discussion and experiment has been brought to a close. Ever since steel has been seriously considered for houses, the home that would be entirely factory fabricated, shipped knocked-down to a site and then assembled rather than constructed, has been on the way. Now the idea has become a reality, and any one of a series of six houses, two of which are shown on these pages, may be ordered from catalog. From time to time additional models will be added to the line, and when a certain number of each of the present designs have been erected, the designs will be changed in order to prevent excessive duplication.

A most interesting feature of this pre-fabricated house project is the purchasing plan. Although at this writing final details have not been established, it is expected that the houses now offered will range in price from $3,800 to $9,900, these figures to cover everything having to do with the complete erection of the house, not including, of course, plot and landscaping. A financing plan is contemplated whereby no down payment will be required and the house paid for over a period of fifteen years through a stated monthly sum, which for the smallest house would be in the neighborhood of $38. Installments would include fire insurance and life insurance on the owner, so that in the event of his death no more payments would be required.

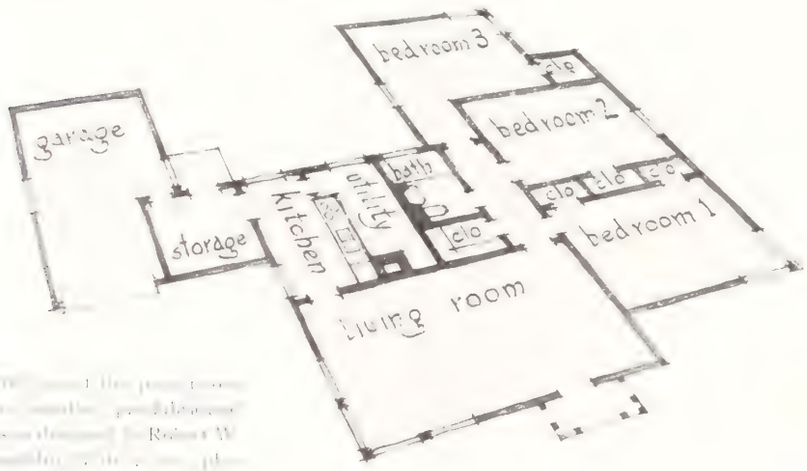
The six houses now offered range in size from three rooms, kitchen and bath, to nine rooms, kitchen and two baths. The four smaller houses have only one floor, the others are two story. Sketched above is a one story design and on the opposite page is a two story.

Various distribution points are to be selected over the country where unassembled houses will be held. As each order is received, the units will be put on a specially designed truck which also affords sleeping accommodations for a building superintendant and a mechanical superintendant who will supervise erection by local labor. The smaller houses require two weeks for erection, the larger take three.

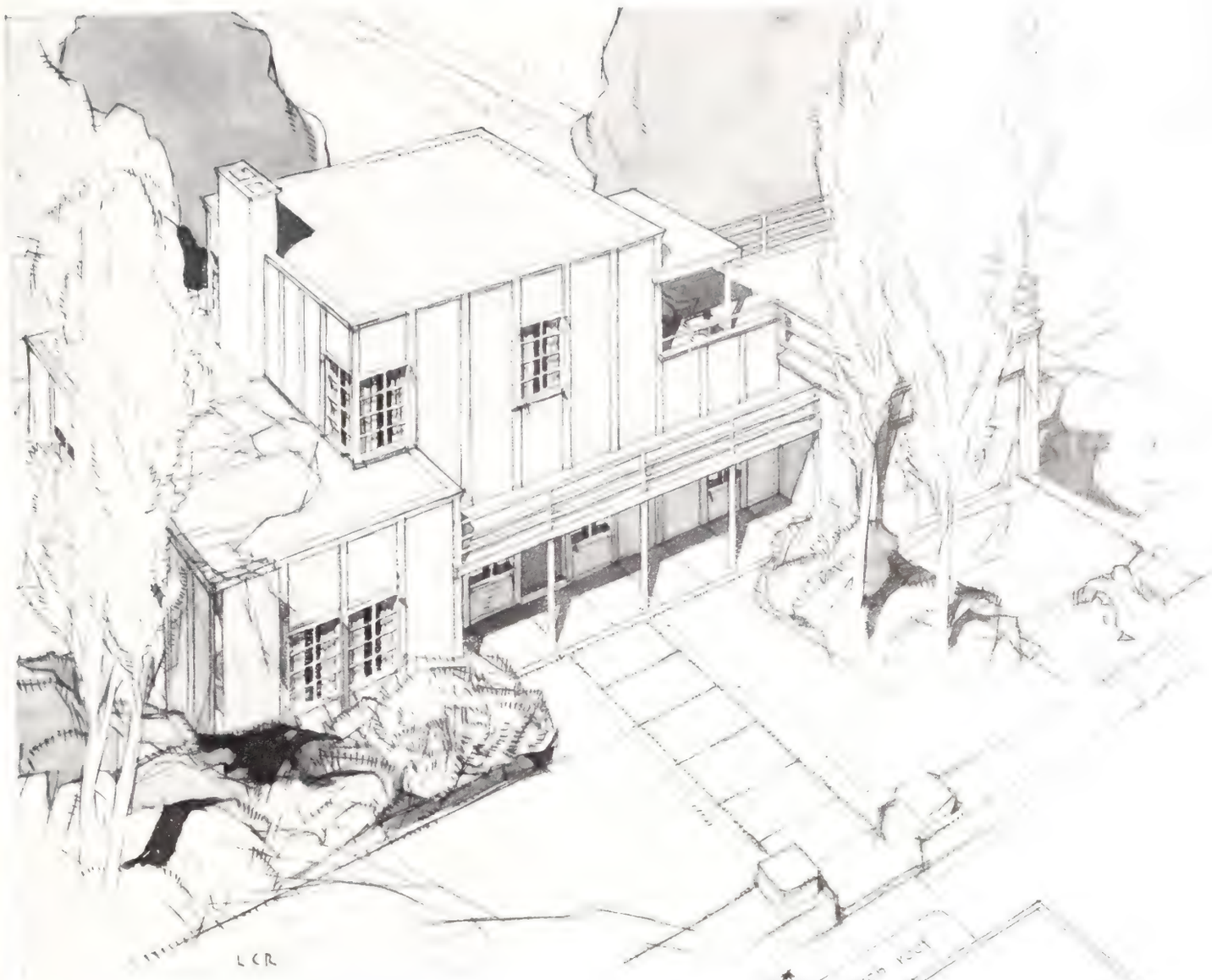
Each house is an interesting example of modern design and is thoroughly durable, fire-proof and termite-proof. Adequate insulation is provided against heat, cold and sound. Outer and interior walls are of cement and asbestos compressed under hydraulic pressure with insulation between. These integral wall sections are fastened to the steel frame. This steel frame has been computed to withstand hurricane conditions. These houses do not require cellars, although cellars can be figured as an additional item on the contract. Each house, however, is supplied with a continuous concrete foundation which extends well below the frost-line. Beneath the first floor is a three-foot air space which is kept at a proper temperature by the return ducts of the heating system.

What really made these houses possible was the development of a feature known as the domestic "moto-unit" that is a mechanical core containing all plumbing, heating and mechanical devices for the entire house. All these items are either enclosed by or attached to a large metal cabinet around which the house is built, one side becoming a complete wall of the kitchen, the other a wall of the bath. In the two-story models, this moto-unit extends up through the second floor.

The kitchen side of the cabinet is complete down to practically every possible detail, as may be seen from the photograph on page 76. It has an electric exhaust for cooking odors, which also connects with the bath to carry off steam from the shower.



A [illegible]





For warm climates it may be arranged to connect with the roof air space to exhaust warm air. Built into the cabinet are electric refrigerator, sink, electric dish-washer, and either a gas or electric range. In the larger units, an electric clothes-washer is included. Above and below is very generous cupboard space.

Also in the kitchen side of the cabinet are the furnace and an air-conditioning system. Because of thorough insulation, heating and air-conditioning requirements are held at minimum, thus making possible great economy in operation. Heating may be by coal, gas, oil or electricity, with the owner selecting the type he desires. The air conditioning is operated by a single switch. It refrigerates the air in summer and conditions it in the winter. Because the air is completely circulated through the house and filtered before it enters, the rooms remain free from smoke and dust.

Both kitchen and bath have built-in lighting, scientifically arranged. The back to back position of (*Continued on page 76*)

A Hollywood director's set for his own domestic scene







THE home of Raoul Walsh, one of movieland's foremost directors, was designed by his friend Malcomb Brown, amateur architect, and decorated by H. W. Grieve and Jetta Goudal Grieve. Georgian design and 18th and 19th Century furniture combine amicably. Left. The entrance. Above. Upper hall. White walls and carpet. American Beauty satin curtains. White and red sofa



MILLER STUDIO





THE Walsh living room is paneled in wood, painted white—the floor covered in aquamarine carpet. Curtains are white glazed chintz patterned in aquamarine, rose, beige and yellow, the same material covering sofa and wing chair, above. Another living room view, on the page opposite, shows the dark, aquamarine damask sofa with beechwood and rose-red moiré arm-chairs





Old horse prints on knotty pine walls give the recreation room a sporting air. Blue and white Staffordshire on China shelves, lends color. Furniture is early American. The bedroom, left, is white—white wall paper, off-white carpet, white chintz curtains patterned in pastels. Gentle color accents are the pink silk [illegible] and a pink and [illegible]

Paint on a powder room wall







ON this page are three views of an unusual powder room in the home of Mrs. Charles Shipman Payson in Manhasset, L. I. The gay painted walls, executed by Charles Baskerville, Jr., are an inspiration to ladies who decorate their lips herein

THE murals are a fantasy of miniature zebras that prance among sprays of gigantic daisies and classic masks. The scheme is in white and gray and pale amethyst on lime yellow walls. Painted shadows cleverly throw each garland into relief

FURNITURE is smoky gray and silver, upholstered, under Mr. Baskerville's guidance, in yellow-green to match walls. He also designed the sculptured, plate glass lighting fixtures on the walls. A rug woven in three shades of gray unifies the scheme





MART N BRIGHT

Beauty on a window sill

With the [illegible] sill [illegible] of Mrs. Bruce Dana Vreeland [illegible] orator. Left, Half and half curtains behind a dressing table. [illegible] Whiteman's New York apartment. Bruce Buttfield, decorator



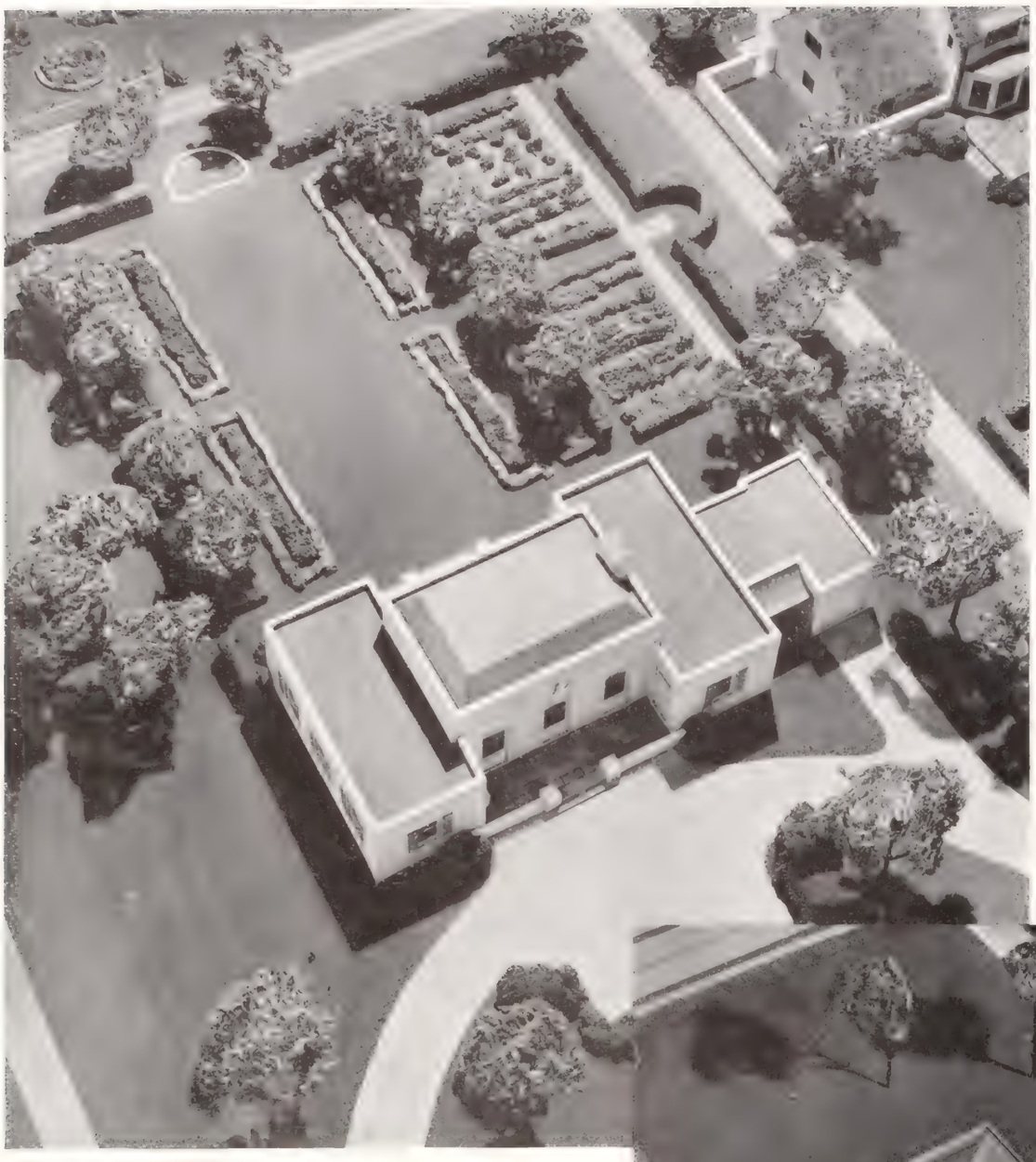
Man looks to Nature for his garden theme

In the well constructed rock garden, plants follow the soil with all the sureness that is theirs in Nature. So, in Marcel Le Piniec's prize-winning garden at the 1934 International Flower Show, one saw Armerias, Grape Hyacinths, Rhododendrons and Andromedas apparently flowering just as happily indoors as though the Spring sun and warmth were all about them



ANOTHER of the notable garden object-lessons at last year's International Flower Show was the Spring arrangement exhibited by Mrs. Harry Payne Whitney. In contrast to the naturalistic garden shown on the opposite page, this composition intentionally set out to be formal and sophisticated, despite its avoidance of regularity in outlines and groupings

A New York pre-view of the hues of spring





Some thoughts on small property planting plans

We come now to the garden plans of those four small model houses whose exteriors were shown in our January issue, with the interiors in the February number. Even a cursory glance reveals that the arrangements of the grounds illustrate many of the fundamental principles of small garden design.

Planting the grounds of limited size calls for the most careful attention to privacy and the proper relationship of the various areas—the service portion, the paths and driveway, the purely ornamental plantings, perhaps a kitchen garden, certainly a recreation space such as may be set aside for tea garden, al fresco dining spot or lounging terrace.

LIBRARY



When considering the plan of a small property one should guard against that confusion which arises from including too many differing types of area. It is far better to have a few well defined and sensibly arranged spaces of fair size than twice the number of smaller ones. Remember that you are not trying to develop a large estate in miniature. Comfort, sanity, harmony and as much of a feeling of spaciousness as the situation permits are the results to aim for in virtually every case.

With these principles in mind, it next becomes evident that clear demarcations must exist between the varying parts of the plan. Keep the access easy, however, and let there be many long, unbroken stretches down which the eye as well as the feet may be drawn. Thus can be avoided that feeling of baffling imprisonment so often found in small properties that have been poorly arranged and overplanted. Sizable trees, as a whole, should stand well away from the house; the latter is in itself a sufficient mass without having its bulk enhanced.



Touching the gardener's seven blessings


Blessed be the peat moss

By Lois Lenski


Weeding box

I would not want to garden without: Peat Moss; Pet Tools; Gardening Friends; A Little Cash; Some Water Somewhere; Insatiable Curiosity, Excitement and Envy; Enforced Vacations.

These are the Gardener's Seven Blessings. There may be more, but these are seven of them. I call them Indispensables. I would not want to garden without them. If I could not have them, I would pack up and move to the top floor of the highest apartment house in the nearest city.

I would not want to garden without peat moss. It has become a part of my life. There was a time in the distant past when I had never heard of it and gardened with difficulty. It is inconceivable now. Hard-caked crusts on perennial beds, wondering why seeds do not come up, hoeing your back into a perpetual crick, wasting hours of time — all this and worse without peat moss. How did one mulch Roses in those days, how did one make acid soil, how did one germinate seeds? I do not know. Now, peat moss is indispensable.


Peat moss my best friend

I would not want to garden without pet tools. Every gardener has a pet trowel or a pet hoe or a pet something he cannot live without. I have two special pets that I would not choose to forsake, my weeding box and my coldframes.

I like weeds. Weeds themselves are indispensables. I do not want my garden handed to me on a platter all swept and garnished. I like to weed, and so I invented a weeding box. Now I cannot live without one. A kneeling pad is no good for me because my knees ache and my back tires. So I found a small wooden box about ten inches high, with one face open except for a two-inch strip across the bottom. I sit on this and weed and transplant by the hour and never tire. As I move from place to place I keep hitching it along under me. The opening serves as a receptacle for small tools, trowel, scissors, etc. When I am doing straight weeding, the weeds go into the inside, to be dumped into a waiting wheelbarrow when filled. In the rock garden my weeding box perches itself anywhere on Alpine extremities. Warning: the box must be exactly the right size to suit yourself, not too low to make your knees ache or break, not too heavy to move about with the greatest ease. It should be so convenient that you forget its existence.

I would not want to garden without coldframes: plural, if possible; singular, one, at least, being a necessity. They are essential to keep the chickens from scratching out seeds, to protect seedlings from the heat of summer and the cold of winter, to allow me to coddle them in comfort and ease. Mine are made only two feet wide and I sit on my weeding box in the path.

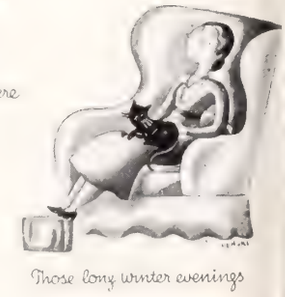
I would not want to garden without gardening friends. No matter how many times they ask of the same flower, "Now what is that?" and "Now what did you say the name of this one is?" No matter if they cannot keep to the paths in the rock garden, but insist upon leaping about from stone to stone to my horror, I like them. I like friends who send me expensive gardening books that I cannot afford, for Christmas, or a pair of boots labeled "wishing you joy in the mud and muck"; who deposit bags of Pine needles on my doorstep on Christmas eve; who do not mind if I spend my birthday check for a bag of sheep manure! I like friends who argue about the foolishness or wisdom of Latin names and mispronounce most of them. I like friends who give me plants and ask me for particular ones of my own. No, I surely could not get on without my gardening friends.

I would not want to garden without a little cash in my purse. Not a great deal; riches have gone out of style. But a little is indispensable. I must be able to buy lavish quantities of seeds, new seeds never tried before, and a rare plant now and then; a few bulbs in the fall, and a shrub to fill a particular corner. I must be able to buy gardening magazines and books to increase my knowledge and pleasure. My garden is too small for a man, and I prefer to do the work myself. But I must be able to hire a boy at times, to do what I tell him, to lift the stones I can't manage and place them just so, to do the spading and heavy lifting, to clean up the mess when I grow tired and must rest. A little cash will go a long way in a garden.

I would not want to garden without some water somewhere. I want water handy to sprinkle with, to saturate the ground in dry weather, to pour into the hole when transplanting; to fill a drainpipe for the underground drainage which fastidious alpines need; to pipe to a pool. If I could not get a pool in any other way, I would dig a hole down to the subsoil in the lowest part of my garden and let the rain fill it up. I must have some water somewhere.

I would not want to garden without insatiable curiosity, excitement and envy. I could not forego the thrill of curiosity one feels at the sight of the first leaves of the seedling of the unknown plant, its first bud, its first flower. No matter what reading about it in advance has prepared you to expect, the actual event is a never-to-be-forgotten experience. I could not forego the thrill of excitement one feels at the discovery that some precious weakling has survived the winter, that a rare and difficult plant has seeded itself plentifully in every crevice. I could not give up that thrill of envy at the sight of another's garden, spurring one on to greater efforts; that all-embracing but harmless envy and greed, which makes one long for possession of the whole world of (*Continued on page* 88)


Some Water Somewhere


Those long winter evenings





A little portfolio of good interiors

THESE interesting modern rooms in the New York apartment of Mr. and Mrs. Michael Meredith Hare are full of decorating news as well as practical space-saving ideas. Room has been created in the bedroom by replacing old closets with built-in cabinet units painted chartreuse to match walls. Furniture is gray-white lacquer; carpet, two values of blue. Manzer and Hare, designers

BY REMOVING walls of a secondary foyer, living room and dining room, while still separate, form a continuous and more spacious whole, connected by decorative intersecting carpet. Dining room walls and rear living room wall, white; remaining walls, whitish yellow. Carpet is dough color. Chairs are pigskin; brown formica table; desk, butternut, red linoleum, and gunmetal mirror



ERICA DURYEA





Modern accents in 18th century schemes

WHILE 18th Century decoration taken at its most beautiful and best inspired these rooms in the Lake Forest residence of Mrs. Kersey Coates Reed, in each case they are given additional interest and effect by brilliant modern detail. Chinese wall paper in tones of ivory and blue is the keynote of the bedroom scheme above. The canopy bed is bamboo with an antique white valance board and white curtains trimmed in blue. Valances at the windows repeat the bed valance design. Furniture coverings are in various shades of blue. The modern circular rug is white

ADJOINING the bedroom is the bath-dressing room illustrated at the left, glittering with modern mirrored detail in walls and furniture. The paneled background is painted creamy white with all the moldings picked out in silver. Silver-framed mirrors line the dressing table recess and the niches on either side; the dressing table itself is made entirely of mirrored glass with crystal mounts. A further shining detail is the cornice of crystal leaves set into a mirrored cove. David Adler was the architect of this house and Mrs. Frances A. Elkins the decorator

A blue and white chintz room and sparkling bath



THE modern color scheme of oil whites and silver for another bath-dressing room in the Reed house was taken from the Chinese wall paper, which has a delicate and predominately white pattern on a silver ground. Furniture is painted antique white, and the shaggy rugs and shower curtains are also white. The wash stand in its mirrored recess is also of mirrored glass. The floor is three tones of marble laid in a cross-stripe pattern. Mrs. Frances A. Elkins was the decorator of these rooms and David Adler the architect

IN PLANNING the interiors of her Georgian house, Mrs. Reed did not overlook the decorative possibilities of the "chint" room without which no English manor house seems quite complete. Below is a brilliant example of a bedroom that has been done entirely in chintz—wall covering, curtains, bedspread and canopy—all in the same charming flowery pattern of deep Delft blue and white. No other color has been introduced into this scheme, the semi-modern painted furniture, dado as well as rug being completely white



BOUDOIR



Another tempting chapter from the author's private cook-book

NOW, THAT you are expected to try it, but just as an item of interest I am passing on the following recipe for a monster egg with which Giles Rose, chef to Charles II, used to delight his royal master, or so we are told by Adolphe Meyer in his delightful book on egg-cookery: Separate the yolks and whites of 50 eggs. Mingle the yolks gently and put them in a bladder. Tie securely and boil in a pot of water until hard. Then put this big yolk in a bigger bladder and surround it with the 50 egg-whites. Boil again until the whites are well set. Now make a powder of the 50 shells and steep in vinegar till they form a paste. With the side of a pencil, apply this paste to make a shell about the big egg and then put in clear water to harden.

Before we come to the real recipes, here are a few general facts about eggs: Long white ones are the best . . . Pullets' eggs are to be preferred to ones laid by old hens . . . winter eggs are better than summer eggs. . . . I'm told that if you put an egg in a sling and whirl it around very rapidly it will eventually cook, but I haven't yet tried it. . . . Of course you know the standard way to test an egg for freshness is to put it in cold water. If it sinks and lies on its side, it is fresh; if the large end comes up, it isn't.

The fundamentals of egg cookery lie in mastering the art of frying, coddling, hard-boiling, baking, poaching and scrambling eggs and making a plain omelet that rolls up neatly and doesn't stick to the pan. All egg recipes are simply elaborations of one of these standards.

FRIED EGGS. Melt 2 tablespoons of butter in a frying pan, and when it begins to hiss slip in the eggs which have been broken one at a time into a saucer. Salt and pepper the whites only. Ladle a little of the butter over the yolks and cook slowly until the whites are set.

POACHED EGGS ON TOAST. Put 3 quarts of boiling water in a frying pan. Salt it slightly. Break an egg into a saucer and slip it gently into the water. Repeat until the desired number of eggs are in, then remove pan to a warm place and with a spoon gently ladle the water over the yolks to form a white film. Leave the eggs in the water for about three minutes, and then with a skimmer or a perforated ladle slip them onto thin pieces of buttered toast.

CODDLED EGGS A LA COQUE. Heat in a deep pan enough water to completely cover the number of eggs to be cooked. Wash eggs in cold water and when the cooking water boils, carefully put in the eggs with a spoon. When they are all in, remove from fire, cover and keep in warm place for from five to eight minutes. Serve in warmed egg cups with hot buttered toast cut in half-inch strips.

SCRAMBLED EGGS. For each egg place a teaspoon of butter in a frying pan. Beat the eggs very well with a fork and add a tablespoon of cream for each. When the butter is hot and melted but not at all browned, add the eggs and stir continuously with a silver spoon over a slow fire until the desired consistency is reached. Above all, do not over cook. They should be creamy and lumpy. When cooked, salt and pepper to taste, put on warm, not hot, platter, garnish and serve at once.

HARD BOILED EGGS. Wash the required number of eggs, plunge into boiling water carefully. A good way is to have all the eggs in a sieve and slip the sieve into the water, of which there must be plenty. Turn down the light and let the eggs simmer for fifteen minutes, no longer. Remove from fire and plunge into cold water to cool for at least fifteen minutes before peeling.

EGGS ON THE PLATE. Butter individual egg dishes with sweet butter. Break 2 eggs carefully into each dish without breaking the yolks. Salt and pepper the whites only. Set the dishes on a thick cold baking sheet and put it into the top part of the oven so that they will cook more from the top than from the bottom. They will be done in about ten minutes.

TO MAKE A PLAIN OMELET. The three important rules for making a good plain omelet are: (1) Have a perfectly clean smooth pan; (2) don't try to make too big an omelet in too small a pan and; (3) but not least, be sure that the butter and eggs used are of the very best quality. The pan should be slightly heated and then rubbed with fine kitchen salt and a coarse towel. Break 6 eggs into a bowl, add salt and pepper



and 2 tablespoons of thick cream. Beat with a fork for about one minute. Strain through a sieve to remove the white strings so disagreeable. Melt 2 tablespoons of butter in the frying pan on a brisk fire and tilt the pan so that the whole surface will be well buttered. In about two minutes the butter should have stopped foaming, and at this moment put in the eggs all at once. In about half a minute the bottom of the omelet will have set. Poke it here and there with a knife and let the liquid part run under, if possible. With a knife fold over and turn out onto a warm platter. Above all, do not overcook. If the omelet is to have a stuffing, it should be added hot just before folding.

POACHED EGGS WITH PÂTÉ DE FOIE GRAS. Cut stale bread in three-quarter inch slices. With a sharp knife, trim to three-and-a-half inch squares. Insert the point of a sharp knife one-half inch from the edge, and cut around the edge running down to within three-eighths of the bottom. Then insert the knife horizontally through one side of the slice three-eighths of an inch from the bottom. Cut out and remove the center. Melt plenty of butter, dip each box in the butter and then put in the oven to brown. Remove from the oven and put a generous spoonful of pâté de foie gras in each hole. Poach as many eggs as you have pieces of toast and lay one carefully on each piece. Salt lightly and serve at once.

FRIED EGGS WITH CAPERS AU BEURRE NOIRE. Fry 6 eggs. Place them carefully on a platter and put in a warm place while you add a few drops of tarragon vinegar and a small handful of capers to the butter in which they were fried. Pour over the eggs, sprinkle with chopped parsley and serve at once.

EGGS A LA TRIPE. (To serve six.) Peel and slice thin 8 little white onions. Cook without browning in 2 big tablespoons of butter. Sprinkle with 1 tablespoon of flour. Cook a minute or two, then add 2 cups of thick, hot cream. Salt and pepper to taste and add a scant teaspoon of powdered sugar. Add to this 8 hard-boiled eggs, sliced. Heat in double-boiler and serve at once with dry toast.

SPANISH EGGS. (To serve six.) Chop 2 onions fine with 1 small clove of garlic. Brown lightly in 3 tablespoons of olive oil. Peel 3 fine tomatoes, remove the seeds and cut in cubes. Also peel and cut up 2 small French or Italian squash and remove seeds from 3 large green sweet peppers and cut up fine. Add the peppers, squash and tomatoes to the onions and olive oil. Season to taste with salt and pepper. Cook very slowly for three-quarters of an hour and cool slightly. Break 8 eggs into a bowl. Beat well with a fork, add the vegetables and put all in a double boiler containing a tablespoon of melted butter. Cook like scrambled eggs. Serve at once.

HARD-BOILED EGG SALAD. Wash and dry well one head of Boston lettuce. Wash, pick over and chop very fine 1 bunch of watercress. Make a French dressing and hard-boil 6 eggs. Put the cress into the dressing. Pour over the lettuce and toss well. Slice the eggs lengthwise and arrange them on the bed of lettuce.

EGGS IN TOMATOES. (To serve six.) Cut 3 big juicy tomatoes in half and scoop out centers. Fry carefully in olive oil without letting them lose shape. Place them in a buttered baking dish side by side. Sprinkle with salt and pepper and finely chopped shallots and parsley. Break an egg into each half tomato. Sprinkle with buttered crumbs and Parmesan cheese, mixed. Pour several tablespoons of olive oil over these and bake in the oven about ten minutes, or until the whites are set.

VEAL KIDNEY OMELET. (To serve six.) Put a glass of red wine in a pan and add to it a teaspoon of beef extract. Reduce one-half by simmering. Slice 1 veal kidney up fine, being sure not to include any of the white stringy part. Chop 1 onion fine. Peel, wash and slice 6 mushrooms. Prepare 1 teaspoon of chopped parsley. Brown the onion lightly in a tablespoon of butter. Skim the pieces out and put them in the wine. In the same butter, brown 6 little squares of salt pork. Fish them out and throw them away, then brown the mushrooms lightly in the remaining butter. Sprinkle a teaspoon of flour over them and add the wine. Let this simmer gently. Salt and pepper the kidneys well. In a clean frying pan put a lump of butter, and when sizzling hot, brown the kidneys, tossing them around. If they cook too long they will be tough. Pour a teaspoon of cognac over them and light it. Pour the wine sauce over them and let them barely simmer while you make a 6-egg omelet. Just before flopping over the omelet, add a small lump of butter to the kidneys and the parsley and stuff the omelet with the kidneys and their sauce. Serve on warm platter garnished with parsley.

EGG TIMBALES WITH TOMATO SAUCE. First make a tomato sauce as follows: Peel 2 lbs. of ripe tomatoes, cut in little pieces, put in an enamel saucepan with 2 white onions, sliced, 1 bouquet of parsley, 1 bay leaf, (*Continued on page 74*)

Texture all important in the new rugs





ABOVE. 1. Shaggy white cotton: de Quintal. 2. Deep pile écru silk: Aird & Watson. 3. Wheel design, beige linen and wool: Klearflax. 4. Door mat, blue rope: Nu Art. 5. Round, silky white lambskin in a circle design: de Quintal. 6. Tufted white cotton on brown: Aird & Watson

LEFT. In wool. 1. Two-tone rose plaid: C. H. Masland. 2. Modern beige, tan and brown design in a new deep-pile weave: Mohawk. 3. Hooked rug in gay colors: Firth. 4. Cut and uncut pile giving two-tone embossed effect, cocoa brown: Cochrane. 5. Beige and brown textured rug, hand-tied fringe: Bigelow-Sanford

SOLID colors grow in popularity. Alexander Smith has added four shades in broadloom—royal blue, Havana brown, blue spruce and antique mahogany. This firm also makes a new frieze effect carpet in ten colors. See all these rugs at your decorator or write for nearest retailer



ABOVE. Samples of practical floor coverings in summer rugs. 1. Copy of Indian dhurrie, wool and cotton, interwoven with fiber in brown, tan and gray plaid. Patchett-Plimsoll. 2. Sisal rug, plaid over wide stripes, cream ground. Hodges. 3. Green Lex design in green and cream reversible fiber. Natural Lace Products. 4. Woven sisal rug in plaid, bordered plain rope, striped on brown plaid or green. Dorset. 5. Hand-tied plaid sisal rug, cream ground in a sisal rug from Hodges. 6. Fiber rug with stenciled border. Cream in fiber, wool also combinations. Dorset

Cool fiber underfoot for summer schemes

EASY BEAUTY IN ROCK GARDENS



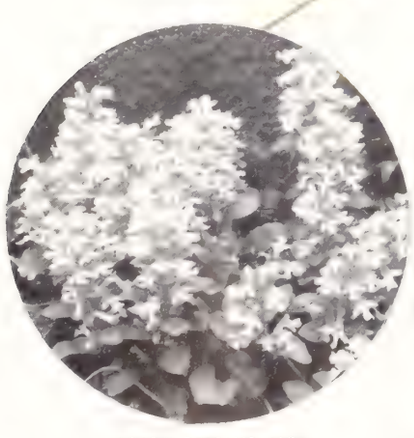
By Louise Beebe Wilder

When we have been concerned with growing rock plants for a number of years there is apt to take root within us a slight contempt for such plants as thrive easily and which do not make special demands upon our skill, and we attempt to do without them. We become so absorbed in overcoming the timidity and reluctance of certain rare species, so bent are we upon making them accept our unaccustomed bed and board that this becomes in time the only game that seems worth the candle. The sulking mimp in the best spare bedroom becomes of far more importance than the hearty and amiable guest who takes pot luck and shows by his cheerful exuberance that he likes it.

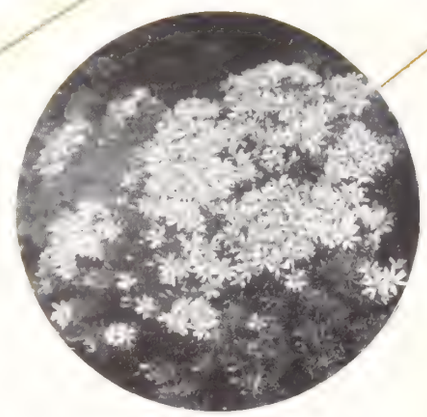
Now, this is a sad mistake. Of course, gardeners will always turn toward fresh conquests, for trial and experiment are the life of their interest; they will always be looking off and beyond to far places where hide alluring uncertainties to test their ability, but it is absolutely necessary in the meantime that someone should, so to speak, bring home the bacon. In other words, there should be plenty of plants of beauty and good nature to keep things bright and cheerful while the mimps are being shown through their paces and making up their stubborn little minds to sit up and be worth their weight in admiration. If this is not recognized, a rock garden of any size is bound to appear poorly furnished and uninteresting to any save the fanatic who looks only for rarity and discounts general effect entirely

Some of the plants of which I am about to speak are too large or invasive for small rock gardens, but for those of any size there is plenty of room for drifts and masses of them without curtailing the delicious forays into the realm of the rare and the difficult. To begin with, there are what I have come to term the seven indispensable A's—Arabis, Alyssum, Aubrietia, Armeria, Arenaria, Anchusa and Ajuga. Most of them have small and stand-offish members in their families, but I am not now concerned with these. All the Ajugas, however, are as easy as Garlic. And let me here eat with humility the disparaging words that I have too often uttered about Ajuga. It has come to personify in my mind the "friend in need is a friend indeed" jingle. Where little else will grow Ajuga will grow with enthusiasm, spreading mats of shiny, hearty leafage over almost any sort of ground and sprouting little crowded spikes of blue or white lipped flowers in great numbers. The illustration shows the white form of the common *Ajuga reptans* growing on a bank of gravelly soil in partial shade. That bank had heretofore been turned down by a great many plants. Now it is a beauty spot, not a plague spot. Ajuga has saved my face. There is a variegated form of this common Bugle that some may like but I do not, and if one wants a blue-flowered form it is best to try for *A. metallica crispa* which adds the charm of glossy and somewhat curled leaves of metallic hues to its crowding spikes of Gentian-blue flowers, or for *A. genevensis Brockbanki* which, if you get the true form, has spikes also Gentian blue, a foot tall above shining, somewhat glaucous foliage. It is more stationary than the others and is altogether a fine plant. Ajugas begin to bloom with me early in May, the last named slightly later, and the form *metallica crispa* makes a handsome foreground for clumps of the orange colored *Geum heldreichi*. And it flowers again in the Autumn.

Arabis albida, the white Rock Cress, blooms early, accompanied by a lot of charming things, Crocuses, Muscaris, Scillas, Pulmonarias and the like. Its mats of soft foliage are gray and its loose spikes of four-petalled white flowers are sweet scented and profusely borne. Bees welcome them. Like Ajuga it will grow anywhere and seeds itself in unlikely places. It looks well throwing itself about over a flat rock or down a little declivity. There is a pink form that is choicer and somewhat more chancy than the type, and very lovely. This is not *Arabis rosea* (a dull biennial dud), but *A. albida rosea*. Those who scorn the common Arabis may perhaps make shift to put up with its double form that has spires of Stock-like blooms, strongly scented of Heliotrope. This is a lovely curtaining plant. I have seen it hanging in festoons two feet deep from a sheer declivity and all spiked over with its scented blooms. It (*Continued on page* 80)



AJUGA REPTANS ALBA



ASTER ACRIS NANUS



CHEIRANTHUS ALLIONI



DOUBLE ARABIS

ALYSSUM CITRINUM

CAMPANULA MURALIS

AUBRETIA DR. MULES

THANKS TO GUATEMALA



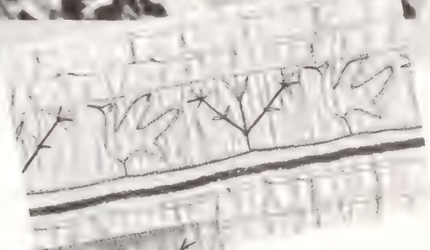
WOOL FOR THE LOOMS

GUATEMALA—with its towering volcanoes, azure lakes and magnificent ruins is decoration's newest discovery. From one of the oldest centers of civilization on the American continent comes the latest inspiration for your summer curtains. This ancient source, now newly discovered and tapped, is the largest of the Central American republics—a land of lush vegetation and cool plateaus, of gorgeously clad Indians who have brought down to our own times not only the mysterious traditions and customs of their Mayan ancestors, but also their beautiful textiles.

Long inaccessible, Guatemala's hidden resources are now for the first time coming to light, thanks to luxurious steamship service and improved highways, and are being avidly seized upon as a virgin source of design. We are on the threshold of a Guatemala era in decoration as evidenced in the great interest shown in the exhibition of Guatemalan textiles held recently in New York under the auspices of the Carnegie Institution of Washington and the National Alliance of Art and Industry, and the comprehensive showing of fabrics, rugs, china, glass and accessories in modern adaptations of Mayan designs now on view at R. H. Macy.

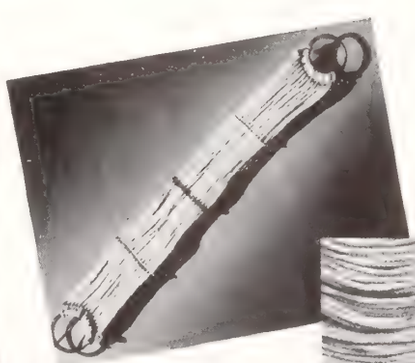
Though easier to reach than formerly, Guatemala is still unspoiled. The highland region, occupied by Indian tribes of Mayan stock, contains many villages high up among the mountain slopes that can be reached only by steep foot paths worn by natives. Here it is believed that the inhabitants are still living as the people of Central America were living before the coming of the Spaniards.

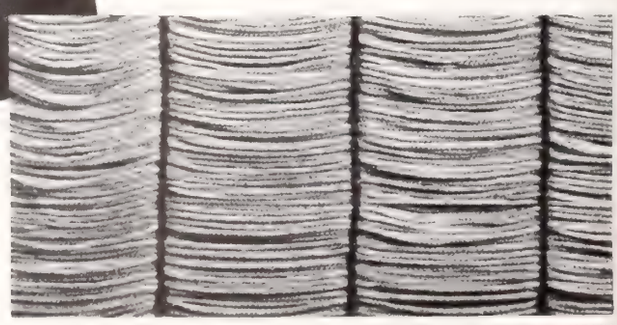
It was to this primitive region that the Carnegie Cor- (*Continued on page* 78)





PRINT FROM NATIVE STITCHING

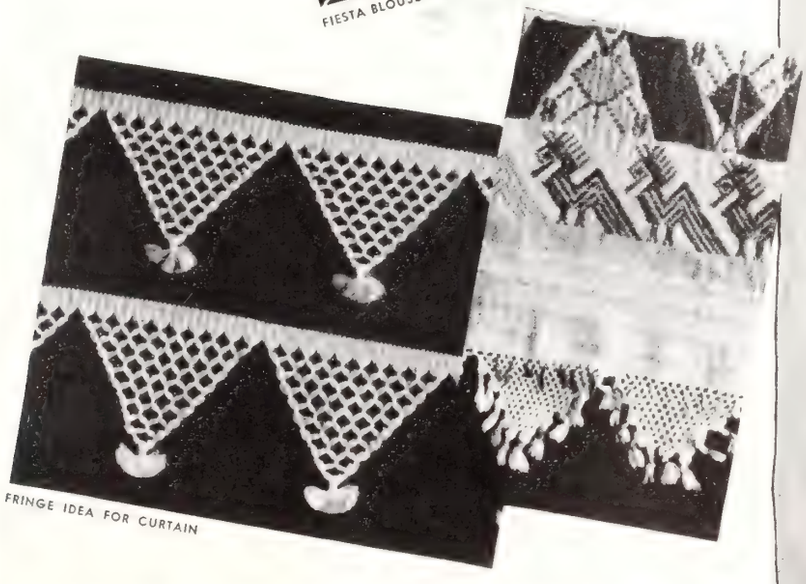




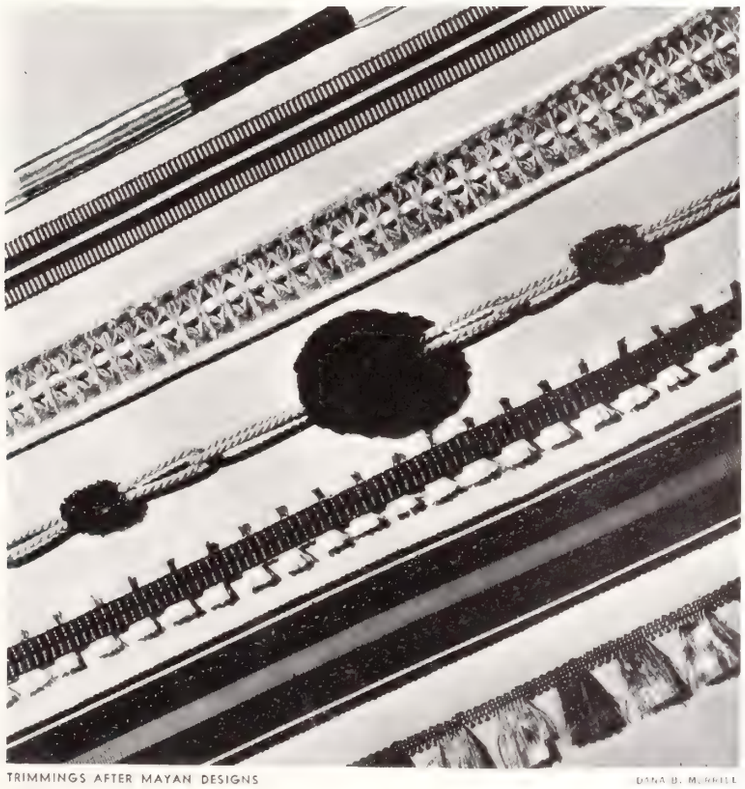
FROM CINCH TO CURTAIN



FIESTA BLOUSE MOTIF



FRINGE IDEA FOR CURTAIN



TRIMMINGS AFTER MAYAN DESIGNS

DANA B. MERRILL



PRINTED WALL PANEL

Decoration taps a new source in Mayan designs for textiles

New fabrics by Ruth Reeves and her decorative Guatemalan textiles that inspired them. Opposite: Woven on the looms' typical motifs preserved in Guatemalan textiles for child adapted from stitched headdress Indian women. A house's cinch was the humble beginning of the smart cream chenille drapery fabric stitched in yellow wool. Designed by Grete Franke, Willich-Franke Studios. Above, Herringbone pattern in heavy cotton from stripe in women's fiesta blouses. The rows of white triangular fringe on blue chintz is a curtain material inspired by the fringed ends of a wedding table cloth. "Atitlan Woman", striking printed wall panel by Ruth Reeves. Left, Trimmings from Mayan sources. Top, Rayon and cotton cord in two colors; green and white braid; red and white cotton; tie-back from Guatemalan head-dress, tinsel cord, brilliant pompons; braid, fringed sides; blue braid, red and yellow; green, yellow and red fringe; Macy's

A triumph of rooftop planting in New York

By F. F. Rockwell

WHEN one sees for the first time the galaxy of gardens which has been created at Rockefeller Center—on a roof-top nearly an acre in extent and eleven stories above the roaring traffic of mid-town Manhattan—the audacity and the size of the undertaking, merely as a mechanical achievement, are likely to obscure its real and greater significance. For these are no temporary toy gardens, no flower show exhibits. They are genuine life-sized gardens, planted for permanency. The trees, rocks, fountains, pools, streams, brick walks and masonry walls and arches give no hint that they are not on terra firma gracing a countryside or reflecting a country sky.

The real significance of these remarkable gardens lies, however, in their purpose, rather than in the marvel of their creation under such untoward conditions. They are, in the first place, something distinctly new in educational horticulture. They demonstrate, by the mere fact of their existence, hitherto undreamed of possibilities in city, and especially in roof-top, gardening. And more than this, they bring to a central urban and easily accessible point practical demonstrations in garden design and in plant culture, and the opportunity for comparison of varieties.

It is difficult to give a word picture that conveys at all adequately how genuinely substantial these gardens are. It may best be done perhaps with a few figures—for the average American mind is well practiced in visualizing perspectives from the blueprints of statistics.

To begin with, it has required over 3,000 tons (or, to readers who have never handled tons, 600,000 pounds!) of earth, as a foundation for the gardens; over 500 tons of brick, concrete and mortar for walls and walks. Protection from wind has been one of the greatest problems to be solved, and the many sheltering walls six to ten feet high, built to withstand tremendous wind pressures, together with the paved walks, required approximately 100,000 bricks. All of this material had to be brought up to the roof in elevators and distributed in wheelbarrows—one-man loads pushed over plank runways.

Of the trees and shrubs, which range all the way from Azaleas and Japanese Maples to thirty-five foot Scotch Pines and Poplars, many were too large for the elevators and therefore had to be hoisted up over the side of the building. Some of the larger trees with their balls of earth attached weighed well over three tons each.

The method of securing adequate drainage also presented a serious problem, as no provision had been made for it in advance when the roof was built. As drainage and soil aeration are two of the most important factors in gardening under such artificial conditions—as they are indeed, in any gardening—this problem had to be solved adequately. The use of hundreds of tons of cinders, and the laying of over a mile of subsurface drain tile, have accomplished the result sought. More than a third of a mile of piping conveys water for irrigating the gardens; and for the various streams, pools and fountains, 96,000 gallons of water are pumped each day.

The groups of gardens which collectively are termed the "Gardens of the Nations" include the rock garden, a garden of American native plants, Spanish, Japanese, Dutch, French, Italian, Chinese, English, Southwestern or Cactus, and a Modern garden. Each of these gardens is highly authentic in design, and taken together they afford the student of landscape art an opportunity that cannot be duplicated elsewhere, either here or abroad, to make a "side-by-side" comparative study.

Moreover, whether or not the observer is interested in gardens of any particular nationality, there is an opportunity for observation which will help solve his or her own personal problems of design, because these gardens represent not only national characteristics but also the various types of strictly formal, semi-formal, naturalistic, and picturesque gardening which, either separately or in combination, go to make up a modern suburban place or small estate planting.

The rock garden, which is the largest of the several units, is "international" not only figuratively speaking, but quite literally. The beautiful gray limestone of which its realistic ledges are built up was brought over from Windemere in the lake region of England. A cascading stream falls to a rock-bound pool and meanders along for an impressive distance before disappearing beyond a foot bridge where—so far as the observer's eye can determine—it continues to wind on between flowered rocky banks.

In this rock garden, which is a triumph of naturalistic design in a limited area, there are several wonderful evergreens, especially weeping specimens of Hemlock and Spruce. Those who have seen the examples of Mr. Ralph Hancock's work at New York's International Flower Show may get some idea of what he has had a chance to do here (*Continued on page* 87)

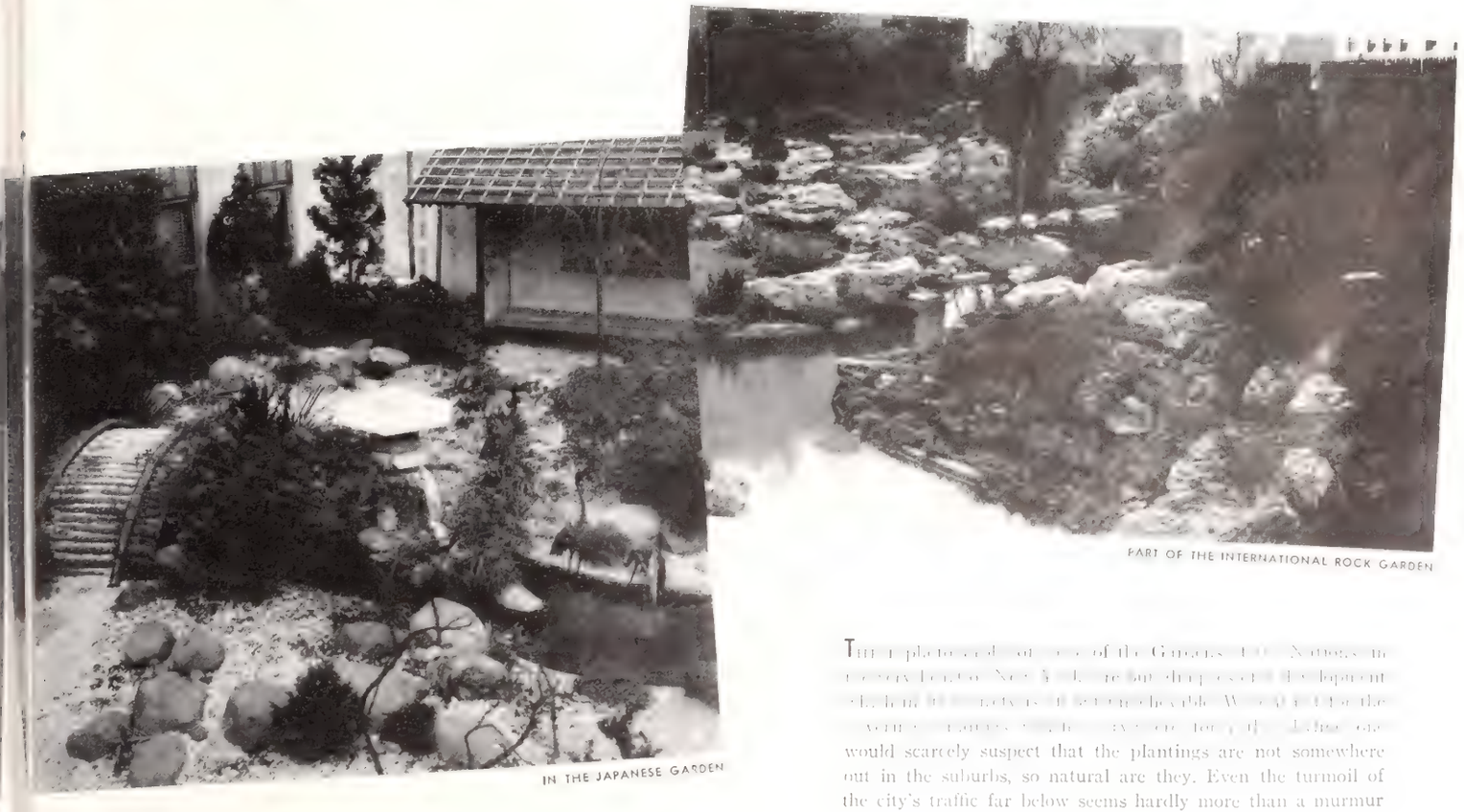


THE ENGLISH GARDEN, WITH ESPALIERED WALL

WENDELL MAC RAE



AMERICAN NATIVE PLANT GARDEN



PART OF THE INTERNATIONAL ROCK GARDEN

IN THE JAPANESE GARDEN

[illegible] would scarcely suspect that the plantings are not somewhere out in the suburbs, so natural are they. Even the turmoil of the city's traffic far below seems hardly more than a murmur

Books that will give you better roses



By Ethelyn E. Keays

A SHELF of Rose books near his armchair and a line of good tools in his garden shed, express a completeness of equipment to the serious and aspiring Rose gardener who loves to live with his Roses and his books throughout all the seasons of the year. While the spade, the dust gun and the sprayer are the essentials in the time of vigorous work, the books on the shelf are quite indispensable, for books vigorously applied will make a vast improvement. When the Roses are asleep, when the spade and dust gun have been put away, books will fill out the year. Thereby the Rose grower gains the satisfaction of having his delightful problem at hand, no matter what the season or the state of the weather.

Although a gardener's year is always a full twelve months, a gardener's mind is Spring-bent at almost any time of year. He is stirred to new efforts by the prospect of Spring, stimulated with ambition to try new things another Spring. The approach of Spring is the time to select from the alluring February catalogs new Roses he simply cannot resist; time to consider some transplanting to make room for new Roses; time to renew his practical knowledge about planting and fertilizing. In the Spring, when garden clubs open discussion about June flower shows, and the preparation of schedules is assigned, it behooves the Rose gardener to decide whether or not he wishes to enter his most gorgeous blooms in the classes for specimens. If he is to go in for showing, he must prune differently from the way he would if he decides to pass the shows up for the pleasure of many blooms on the bushes. He forthwith consults practical guides to freshen up on pruning.

WHILE Autumn planting is considered preferable to Spring, alluring Spring catalogs notwithstanding, and is practised in all but the severest climates, Spring may find the Autumn planter with blank spots where Winter has killed some things, leaving sad holes in the garden scene. If this has been discovered too late for dormant Roses, pot-grown Roses are the only remedy. How does one plant a pot-grown Rose? That immensely valuable small book, *How to Grow Roses,* will answer the question and *The Rose Manual* by Mr. Nicolas will add something to make the job better, just a little trick which will supplement the answer which is provided in the Pyle-McFarland-Stevens book.

Through the busy meeting of situations as they come along, with his tools and the aid of his books, time wings swiftly by. One morning the Rose lover awakens to June and a garden overflowing with the color and fragrance of Roses. This is the happiest day of his year. It is Summer. Why should difficulties crowd into the rare day of June? Doubt invades; doubt as to whether the new Roses are correct; doubt whether blooms, old or new, are the best or are only second-rate; doubt brings forth the books with color plates and definite descriptions as well as the optimistic catalogs. There takes place a grand checking up of successful or deficient results. Time to consult books about whether to force with more liquid manure or to cut it out. If a Rose prove an invalid for him, the inquiring gardener will find out what others have to say about its health, and thereby improve his method of growing it.

IT IS Autumn. Is there a flush of bloom? If not, why not? Big questions may come forward. Are the shade trees overhanging the Roses? What Roses, if any, will endure shade and drip from the ends of the branches? Autumn is the season to search out definitely the causes of success or failures overcome; it is the time to investigate soil conditions and drainage and decide whether to spread lime during the Winter; time to select Roses for planting; time to review the whole study of preparation, planting and fertilizing; time to plan for protection during the Winter.

Thus, three busy seasons have hurried by and gone into experience and record. The armchair period comes as a season of physical relief, but such a state of mental relief is unthinkable for the serious and aspiring Rose grower. For him it is only a brief respite for catching his breath and spreading his investigations into his less hard-working books. It is Winter. Free days for books at home; days to spend in libraries, the public ones and those of friends; days for adding books to the shelf, out-of-print books from the second-hand shops and new ones just off the printing presses; time for special study and exploration into chosen sidelines of Rose growing; time to learn how to make another year in the Rose garden a more intelligent and therefore a better one.

In selecting books to make up a goodly shelf, an inquiring gardener will follow his individual inclination, just as a general book buyer will go in for special lines such as biography or antiques or travel. Individual inclination may lead to Rose history, to Rose science, to descriptive books with beautiful color plates or to a collection of the best practical working books or, indeed, to some of each and every sort. With the same difference of interest, what one Rose grower may consider his "backbone" books may be quite different from another's idea of the structural part of his collection. Where one person cannot garden without Bailey's *Standard Cyclopedia of Horticulture*—and most gardeners feel they must own it or be able to go to it at any time—another may feel that, without the fine old herbals of John Gerard and Parkinson, the back-bone of gardening knowledge simply is not there. Both are splendid. Bailey's *Cyclopedia*, on first attack, is eye-opening and stampeding. It immediately becomes absolutely necessary as a source of knowledge about the wide realm of Roses, and especially so to one who has not realized before what other Roses there are in the world besides Hybrid Teas, Wichuraiana climbers and *Rosa Hugonis*.

The old herbals of Gerard and Parkinson, with their exquisitely designed and executed wood cuts, and their quaint descriptions of Roses of three hundred years ago, give a surprising jolt and impetus to one who has not before poked into the history of Roses and so has never heard about the high-hearted trials and labors by which our Hybrid Teas have been developed from a very few ancestors, a fact which brings to mind the few men who came with William the Conqueror and who "ancestored" an immense population of English-speaking people.

ONE prevailing question in Roses is why we are told to do certain things with them. If the individual inclination is for more light upon the botany and physiology and genetics of the Rose, Winter is the time for the Rose reader to have a fling at *Strasburger's Botany* or something like it, at *Palladin's Plant Physiology,* or some other, and *Mendel's Principles of Heredity* by Bateson, a remarkably fascinating single volume. To these may be added books on soil and fertilizers, and on plant diseases, of which there are several excellent ones. The end of such a diversion is to have gained a rich picture of Rose plant life, a picture that will clarify many of the questions of why and to what end.

The amateur, ambitious to breed new types or varieties of Roses, will want to go as far as the scientists can take him into the obscurities or chromosomes, self-pollination, selection (*Continued on page* 94)

PUBLIC LIBRARY



Where rocks and flowers abide together

It is essential in good rock garden design that the plants shall seem at home among their boulder companions and that the total effect shall be as unstudied as though man's hand had not created it. For a rock garden, more perhaps than any other type, should be purely naturalistic in feeling, as it is here at the Greenwich, Connecticut, home of Edward J. Wally

The architect discusses roofs

By Greville Rickard



SLATE ROOF

THAT wind that blows some good though so ill that it has puffed away a clientele—has brought me time to tackle the heaps of architectural magazines which have been accumulating for years, waiting to be torn apart that those plates considered most worth saving might be filed away. One cannot undertake such a task without occasionally musing over photographs and making comparisons between recent work and that of distant years, and in doing so, taking inventory of trends that have stolen upon us unawares. Among many conclusions arrived at, I was impressed especially with the vast improvement made in the roof of the American house.

Among plates of pre-war years I came upon not a few in which fine residences show walls of splendid texture, but the roofs of which are dismally inadequate. In them all, artistic thought seems to have stopped at the eave line, above which there stretches a barren waste. This negative surface, however, was not usually the fault of the architect for in those days he was not provided with the proper tools to attain a roof of beauty. Only the client of exceptional wealth was able to satisfy his own or his architect's whim. If either had thrilled to a fine roof abroad, he would buy one and transplant it. Otherwise his architect was balked, for thick shingles, thick slates and textured tiles were then unavailable.

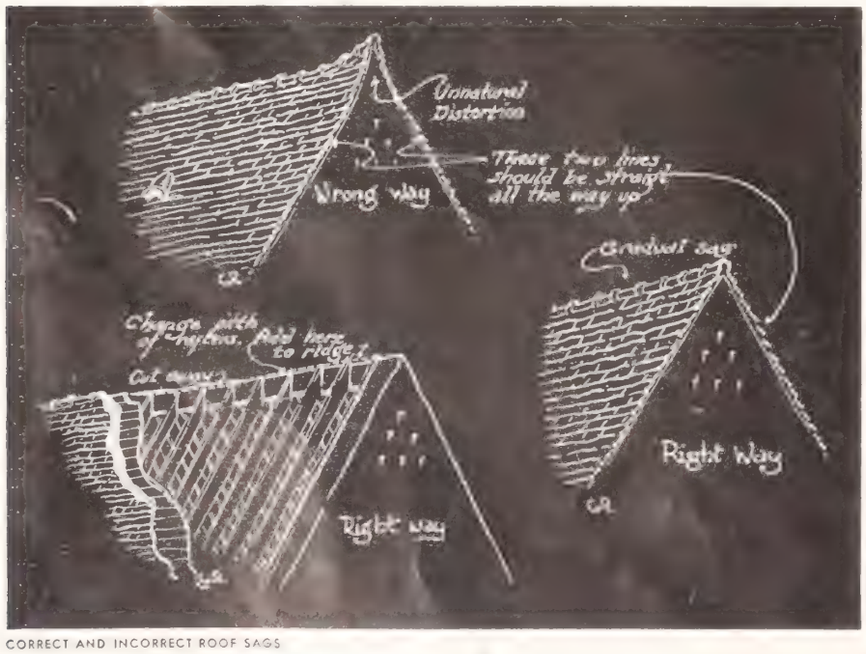
What since then has happened to provide the architect with those long-wished-for materials? For one thing, manufacturers and roofing agencies, urged on by the architect, have gone in for foreign travel and research. New materials, or rather new expressions of the same materials, have resulted, and the home-owner has become roof-conscious—sometimes alas too conspicuously so. He has become sensitive to the importance of the roof as a part of the design. After all, it is the roof of a house that is first noticed.

It is the roof that spells the shape of a house, that which is the most important element in its design. In architectural composition we have been taught that the first consideration should be mass; second, the disposition and size of voids, that is, window and door openings; and third, fourth, and fifth, color, texture, and detail. I have placed these in the order of their noticeability.

The attainment of a roof of beauty is not a simple matter. It requires an effort that calls for the most subtle of considerations. Whatever material is used, certain general characteristics should be striven for. It is desirable that the surface have texture; that insofar as is possible it have expansive and unbroken surfaces; that in value it be darker or lighter than the walls below, rather than in the same key. A dull monotone, on the one hand, or an excessive spottiness, on the other, is to be avoided. A slight "salt and pepper" effect should be sought, but less contrasting than exists between these seasoners, and the arrangement should be haphazard, with no conscious repetition of patterns. Of two types of spottiness, especially in tile roofs, it seems to me that a few light units in a dark field are less objectionable than a few dark ones in a light field.

Roof covering materials with which we are most familiar are copper, wood shingles, clay tiles, slate, stone, fire-proof imitations of wood shingles, and other variations made of cement and asbestos and of asphalt, many of which in design follow a course of their own. The last-named group are of such variety that it will suffice to say whatever holds good in the comments that follow for the general classifications holds good for them.

There are, of course, purely utilitarian roofs, such as tar and gravel, say, not intended to be features of beauty. And there is the charming thatched roof we see abroad, which is very beautiful. But, as it is a covering which has not been found practical because of our extremes of climate, though there is no reason why it should not be feasible if the climate permits, it will not be dealt with here. There have been imitations in shingles of thatched roofs, but nowadays they are generally regarded as far- (*Continued on page* 81)



CORRECT AND INCORRECT ROOF SAGS

THE sketches at left show correct and incorrect roof sags and also tell how to go about obtaining a roof sag that really simulates the effect that age has upon a roof. At the top of the page is a portion of the roof on the home of Theodore H. Wielandt at Great Neck, L. I., of which Arthur Coote was the architect



PH. B. WALLACE

CEDAR SHINGLES



PAN TILE ROOF

S. H. GOTTSCHO



SIGURD FISCHER

CURVED TILE ROOF



S. H. GOTTSCHO

ASBESTOS COMPOSITION SHINGLES

Top of page, garage on Mrs. William Plunkett Stewart's estate, Haverford, Pa. Above, garage and stable of Raymond Brooks, Greenwich, Conn. Right, above, garage of William S. Barstow, Kings Point, L. I. All by Greville Rickard, architect. Right, home of Algernon W. Brown, Scarsdale, N. Y. Verna Cook Salomonsky, architect

Garden questions from our readers

Q. I HAVE a large amount of shrubbery which is much overgrown. How best can I prune these plants to keep them within bounds, and when should it be done?

F. L. M., New Canaan, Conn.

A. LATE SUMMER and Fall blooming shrubs should be pruned during the late Fall or Winter. These shrubs bloom on the new wood and so should not be pruned between the time when growth starts in the Spring and their blooming time, lest prospective blooms be cut off. The Spring and early Summer blooming sorts, on the other hand, should be pruned just after they bloom, because they bloom on the old wood and set buds for Spring bloom the Fall before. If they are pruned in the Winter, much of their prospective beauty is lost.

To keep shrubs within bounds, shorten in the long over-arching branches somewhat, and thin out whole stems from the base of the shrub, choosing for this thinning the old, tough, worn-out canes rather than young and vigorous ones. If even this thinning fails to bring the size of the shrubs down sufficiently for the space they occupy, it will be necessary to move them to another location and substitute something less vigorous in growth. People often use large, quick-growing material in small spaces for immediate effect, and regret it afterwards when the plants become too rampant. It is impossible to restrain vigorous shrubs by shearing, for then all gracefulness is lost, few if any flowers appear, and the shrub becomes woody and loses its vigor. There are, of course, one or two common exceptions to this rule. *Catalpa bungei* and *Hydrangea paniculata grandiflora* may be cut back severely each year and still remain vigorous.

Q. I AM planning to use a number of annuals in my garden this year. Would you suggest some suitable varieties that are fairly easy to grow and are perhaps a little out of the ordinary?

C. T. H., Cambridge, Mass.

A. FROM TIME to time, new varieties appear in the older species. Many of these are worthy, and usually their cultural requirements do not differ from those of other members of their family. For example, there are two new Cosmos: Klondyke Orange Flare, which bears a profusion of golden yellow flowers on bushy, three-foot plants and matures quickly from seed; and Burpee's Golden, an early type of most attractive golden orange color. There is a new Nasturtium, Burpee's Double Scarlet, with huge, brilliant, fragrant blossoms. There is a fine new Marigold, Yellow Supreme, growing about two feet tall and practically odorless, which may please some and disappoint others. There is a good quilled Zinnia, Fantasy; a Calendula, Orange Shaggy; a fringed dwarf Petunia, Martha Washington; Celosia, Flame of Fire; Anchusa, Annual Bluebird. These are all in the novelty class, and although they have passed many tests successfully, they may offer some problems to the novice in flower-growing. There are, however, several long-established annuals that are but seldom grown. These should receive more attention. Try *Arctotis grandis,* the Blue-eyed African Daisy, in the middle ground of the border, or for an edging, *Brachycome iberidifolia,* the Swan River Daisy. *Centaurea imperialis,* the Royal Sweet Sultan, is interesting in place of the more familiar Bachelor's Button or Corn Flower. *Clarkia elegans,* which belongs to the evening Primrose family, can be obtained in beautiful pink, purple and white varieties. The brilliant orange-scarlet of *Emilia flammea,* Tassel Flower, adds a splendid dash of color to the garden. *Godetia grandiflora* is a good dwarf plant, and *Lavatera trimestris,* the Annual Mallow, is a free-flowering plant with Hollyhock-like blooms.

Q. MY LAST year's garden did not satisfy me as to its arrangement and color scheme. The size was all right, but the effect of the bloom was spotty and didn't seem to hang together. How shall I go about rearranging it?

A. L., Huntington, L. I.

A. ASSUMING that the general plan of the garden is satisfactory, the problem resolves itself into a better arrangement of the plants within the beds themselves. If there are a number of small beds, it might be wise to revise the plan sufficiently to combine or eliminate these, as they are very hard to arrange effectively. If they must remain, it is best to plant them with low plants, of one or two colors only, so that when seen from above they make a rather flat but dense color display. This is an adaptation of the old bedding idea, but more interesting plants can be used than were generally employed in it. In long, deep beds it is possible to arrange the plants grading up from low ones in front to tall ones at the back. Then each, as it blooms, will show up above those directly in front, and will not be hidden. It so happens that the progression of bloom from Spring to Fall follows quite accurately this low to high gradation, Spring-blooming plants being generally dwarf, and Fall-blooming ones generally tall. If, then, there is a selection of both low and tall plants, there will be a pretty good sequence of bloom throughout the season.

Color can be easily handled. A monochromatic scheme might be adopted for the whole garden. In it all blooms would be of one color, say blue, and its tints, shades, and neighboring tints or shades. That is likely to be monotonous, however, and cannot accommodate many plants that one will want, because their color does not come within the scheme. Or one may leave out all reds and reddish pinks and purples, in which case almost any other color may be used without fear of disharmony. Or, if one wants to go into the matter more thoroughly, close harmonies of color, built upon a definite color rule, may be worked out. These harmonies should be planted in tight groups so that the various colors that are to be harmonized will be found in close proximity to each other, not spread out all over the bed. These little pictures can be arranged one to a season, and will make a focal point of interest in the bed when other parts are passed or not in bloom.

Generally speaking, plant in fairly large clumps, of ten or a dozen plants, rather than in groups of three or four, and arrange the plants in long, narrow drifts instead of bulky clumps. Use an occasional bulky or spiky plant for an accent to relieve possible monotony.

Q. CAN YOU give me some suggestions on new varieties of perennials that are worth trying in my mixed border—types that have proved valuable and reasonably easy to grow?

A. McM., St. Louis, Mo.

A. AMONG THE newer perennials suitable for the border, the early-flowering Chrysanthemums are very important. Try Aladdin, Chas. Jolly, Normandie, October Girl and Ruth Cummings. Gaillardia Sun God is a new, clear, yellow variety. There is a good white Liatris called *L. scariosa alba.* Among the Violas there is a new one, of the Jersey Gem type, known as Moonlight, which bears pale yellow flowers, and another called Royal Gem that is royal blue and very large-flowered. Gypsophila Bristol Fairy is a great improvement over the parent type. The Daylilies have a number of new sorts, which (*Continued on page* 90)





BOORFF

Retreat for this modern man

styled by one of his fellows

IT PARADISE is as you [illegible] as Mohammedans believe Hubert C. Winters's New York apartment must closely resemble it. In it [illegible] created by Paul Frankl there's not even a [illegible] of the [illegible] tones. [illegible] the living room [illegible]

THE [illegible] over the sofa [illegible] dominates the color [illegible] blend of [illegible] and [illegible] interspersed with reds and black. Rough and unusually textured [illegible] character to the neutral color motif. The [illegible] the furniture [illegible]

Jewel tones to lend luster

Emerald

In the newest lamps and decorative accessories we find the bright dark colors of precious gems, the subtle pastels of semi-precious stones. A group of such accents, strategically placed in a room, can give renewed interest to an old scheme

In many of these new accessory pieces, the ever-popular white is combined with a striking color in contrast, as in the white pottery lamp at the right, whose shade is trimmed with emerald green ribbon

The flat tropical fish swim across a mirror glass sea. The emerald tone is emphasized in the green mirror frame

Horses, horses, horses everywhere, even on the cover of a jewel-like green pottery cigarette box, which has an ash tray to match. The heavy, dark green glass vase is Swedish in origin

Shells, another smart theme in this season's decorating picture, now take to colors never before seen on land or sea. A pair of these lovely dark green shells will hold flowers on a mantel





MARTINUS ANDERSEN

Turquoise

Here is a group of small objects in turquoise blue that would bring sparkle to a young girl's bedroom. Try some of these turquoise grace notes in a room with white walls and brown carpet and hangings, or against a daffodil yellow background

The small water colors of flowers are painted on turquoise backgrounds and are placed in deeply recessed white wood frames

The base of the little lamp is completely hidden by a huge silken tassel, topped by a white shade bordered in turquoise. The pert little pottery head is topped by yellow ringlets

The turquoise vase lined in white is from a new collection of pottery made in California. The startled young donkey with stand-up ears serves no purpose in life other than to add a spot of color on a table or hanging shelf. The little ash tray is lined in blue

LIBRARY



Sapphire

A [illegible] cigarette box and ash tray

So decorative in themselves that they scarcely need the additional accent of flowers are the two blue glass [illegible]

The dreamy-eyed ladies with flowers mysteriously sprouting from their heads are framed [illegible]

Painted fruits and flowers adorn a hospitable big tole tray [illegible]













Ruby

AGAIN white combines with color in this fourth "jewel" group. The long cocktail tray is painted tin with white grapes on a ruby red ground

The pair of white Venetian glass cockatoos boast bright red crests. Ruby and milk white glass are cleverly combined in the graceful vase and the little covered box

For the important lamp, a tall column of Spode pottery takes a shade of ruby red silk. The little pair of Chinese figurine lamps are topped by shades of red metallic paper. This trio of lamps would look charming in a room, injecting the Chinese note now so popular in decoration

B. Altman & Co., New York, has all the pieces that are illustrated in these jewel color groups. For the names of stores in other cities where these decorative objects may be seen on display, see the list on page 76

ACTIVITIES FOR GARDENERS IN MARCH



FIRST WEEK

If you are a lover of White Clover lawns and plan to start one this year, now is the time to sow, especially if you already have regular turf and want the Clover in with it. Clover seed germinates best in Spring weather, and is slower than grass. If sown before the frost is out of the ground the rather heavy seeds will be on the surface until the thaws and rains work them down into tiny crevices where they can germinate. This is especially helpful where covering, by raking, is impossible as in the case of an already established lawn. Even on open ground early Clover sowing is advised.

Starting into growth those hardy plants of various kinds which have been wintered in shaded coldframes should not be done too suddenly. The sun is strong, now, and if it is allowed to pour down through the glass all day long it will run the temperature up to a point which, compared to that of the chilly if not still frozen soil around the plants' roots, is inordinately high. A more gradual warming up process is far better for the plants, because it is more normal. After a growth really starts, of course, higher temperatures are beneficial to most plants.

Rhubarb is one of those old fashioned vegetables which, once established in the garden, never seem to go out. Most of us get a bit tired of its tartness after a few weeks, and leave it to its own devices for the balance of the year, but it is well worth having just for this short period in Spring. As a matter of fact, its very earliness is one of Rhubarb's greatest assets—an advantage which can be the sooner enjoyed by inverting an empty barrel over each clump now so as to force earlier and better growth by reason of the protection the barrel affords.

SECOND WEEK

By this time it is usually safe to remove the covers from Boxwood and other evergreens which have been protected from the Winter dangers of cold nights and bright sunlight. There is little likelihood now of such low temperatures as would contrast too sharply with the sun's warmth. It is advisable to carry out the removal during a spell of cloudy weather, if possible, so that there will be no abrupt change from full shade to strong light. Be careful, too, lest any of the branches be broken while the covers are coming off the bushes.

In the handling of hotbeds and coldframes it should be remembered that a reasonably even temperature is the best for seed germination or the growth of either seedlings or older plants. This means, of course, that some provision should be made to retain on chilly nights as much as possible of the heat accumulated in the frame during the day. Closing the sashes is not in itself sufficient to conserve this warmth; some sort of additional covering must be provided on really sharp nights. Straw is good for this purpose, but the regular quilted mats are better.

Asparagus starts growth so early in the season that digging the winter mulch into the bed should be done as soon as the frost is out of the ground, lest the young stalks be injured in the process. At this time, also, it is a good plan to scatter granulated rock-salt over the surface of the cultivated bed, to discourage weed growth and also as a stimulant for the Asparagus. This vegetable requires generous feeding if it is to produce really fine stalks. Thus, after cutting ceases, top dress with some good organic fertilizer a couple of times before Autumn.

THIRD WEEK

Lawn grass sowing should be done really early in the Spring, so that the new turf may get as good a start as possible before hot weather. Indeed, some people advise that the seed be sown on top of a March snowfall, in case there is one, the idea being that it will be evenly distributed by the time it melts down to the ground. Only the best procurable seed should be used in any case, as the cheap grades almost invariably contain a sometimes high percentage of weed seeds, to say nothing of useless chaff which serves to bulk up the package deceivingly.

When buying nursery stock you will do well to make a practice of unpacking and heeling it in immediately upon its arrival, unless you are literally all ready to plant. This is particularly important when the shipment is from a distant point. Its object, of course, is to surround the stock with natural growing conditions as promptly as possible. Heeling in consists in digging out a trench in some suitable place sufficiently long and deep to accommodate the roots of the shrubs or trees. Lay the stock in slantwise, cover the roots with soil, and firm down.

Seeds of annual flowers and most of the earlier types of vegetables can be started now in a sunny coldframe. The actual sowing may be made in the well prepared soil within the frame, or in flats which are then placed under the glass; many gardeners prefer the latter method, for it enables one to shift more easily any of the batches of seedlings which may later require different conditions from those called for by the rank and file. Raise the sashes for ventilation on warm, sunny days, close them at night, and do not over-water, lest damping off develop.

FOURTH WEEK

Preparations for tree and shrub planting are one of those garden matters which should always be generously done — holes amply large to receive the roots without the least crowding; good soil well prepared for a considerable distance beyond the present root area, to allow for growth; plenty of water when setting the stock. Make sure that the soil is worked in thoroughly among the roots, lest air pockets remain, and tramp it down firmly to hold the plant upright and bring soil and root surface into full contact. These things go far toward insuring successful establishment.

Among the Winter protections which can safely be removed now is that around the Roses—climbers as well as the bush types. Whether the material is straw, earth mounds or mulch, take it off in two or three instalments a few days apart so as to accustom the wood gradually to the change. When the buds definitely begin to swell a top-dressing of bone meal and a general shallow cultivation of the soil around the plants will be beneficial. Necessary pruning, of course, should be done at once, as it must be completed before any new growth really starts.

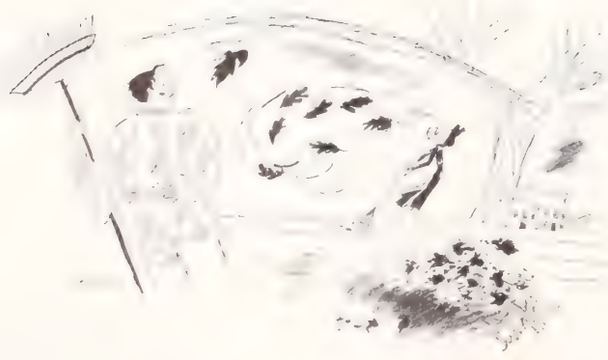
The winter mulch on the Strawberry bed ought to be removed now, so that the ground will have a chance to warm up and the plants to start normally early growth. When the frost is all out, cultivate between the rows, working in a top-dressing of some good fertilizer. Strawberries like a rather sandy, well drained soil that contains a good supply of humus and is preferably somewhat acid. Of course, they should have full sunlight and plenty of water during dry weather, especially in Summer. New plantings may be started in the Spring, or with potted plants in Summer.

FIFTH WEEK

Now that Winter is over, a thorough clean-up of the lawn and the grounds generally is in order. There is likely to be a lot of litter around, even on a well kept place — twigs broken off the trees, dead leaves blown in from the woods, bones exhumed by Towser, and so on—which in the interests of appearance as well as practicality should be put out of the way. If you don't believe this, wait until the lawn-mower on its first trip of the season tries to bite through a good, Winter-hardened spare-rib bone or a chunk of hickory branch. Also, don't forget to roll the lawn.

Among other things, dwarf espalier fruit trees should be ordered at this time. Although many people have heard of these excellent little fruit bearers, and know something of their ornamental as well as practical value, few realize that they are available in this country in a wide range of variety and shape. Plums, Apples, Cherries, Pears, Peaches, Apricots and Nectarines are all to be had in excellent quality and of bearing age. In their different shapes they are suitable for large as well as small properties, for training on walls, trellises or as borders.

The sowing of Sweet Peas should be done as soon as the frost is out of the ground, for a great deal of the success of these plants hinges upon their getting an early start and making a large, deep root system while the weather is still cool. They need rich feeding, too, which means that for really fine results you should prepare for them a trench a foot wide and two feet deep, filled with good, loamy soil containing plenty of manure. Sow about two inches deep and build up with more soil as the plants grow. Supports should be provided when plants are well up.



"So they've finally took Jed Taylor to the county poor-farm, hev they? Wal, I s'pose it's the best thing fer him, whut with the thermometer goin' down to twenty b'low ev'ry night, an' him with the creepin' palsy an' rheumatiz an' thet flem in his throat all the time, an' no kith ner kin to look after him. But still an' all, it's purty tough, after a long, upstandin' life like Jed's, to hev to go on charity. It's the beginnin' o' the end fer him, I guess —he's thet broke up over it. . . . Wal, thet's the way it goes, sooner er later."

—Old Doc Lemmon.



"I thought home-made soup a necessity··until Campbell's Soups helped my little girl so much!" says *Mrs Kiliaen M. Van Rensselaer*

FOR years Mrs. Van Rensselaer felt that soups worthy of her table must be made in her own kitchen. Then her older daughter, Elizabeth, became quite ill. And in prescribing her diet the doctor recommended not merely soups . . . but Campbell's Soups.

"It was quite a surprise to me to have our doctor recommend Campbell's Soups," says Mrs. Van Rensselaer. "However, their variety not only satisfied all of Elizabeth's varying whims, but provided the nourishment which brought back her strength. Needless to say, I tried Campbell's Soups myself and they now have a regular place on my luncheon and dinner menus."

Campbell's Consommé is one of Mrs. Van Rensselaer's favorites for dinner. And a wide variety of the heartier kinds of Campbell's Soups is served for Patricia's and Elizabeth's luncheons.

(*Above*) Mrs. Kiliaen M. Van Rensselaer, of New York, is the former Elizabeth Post, daughter of Mr. and Mrs. Waldron W. Post. She is exceedingly popular with all who meet this member of one of the most distinguished New York families.

(*Right*) Patricia and Elizabeth Van Rensselaer, daughters of Mrs. Kiliaen M. Van Rensselaer, enjoying a luncheon which includes Campbell's Vegetable Soup — a particular favorite of both of these charming children.



CAMPBELL'S *Vegetable Soup*

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The decorator's scrap book



ILLUSIRATED are thre charming ideas fo walls. Left. Child room in the residenc of Mrs. Truman Park er Handy, Riverdale N. Y. with red an white stencilled flower on blue walls and ceil ing. White curtains white chair pads wit red worsted flowers Thedlow, decorator

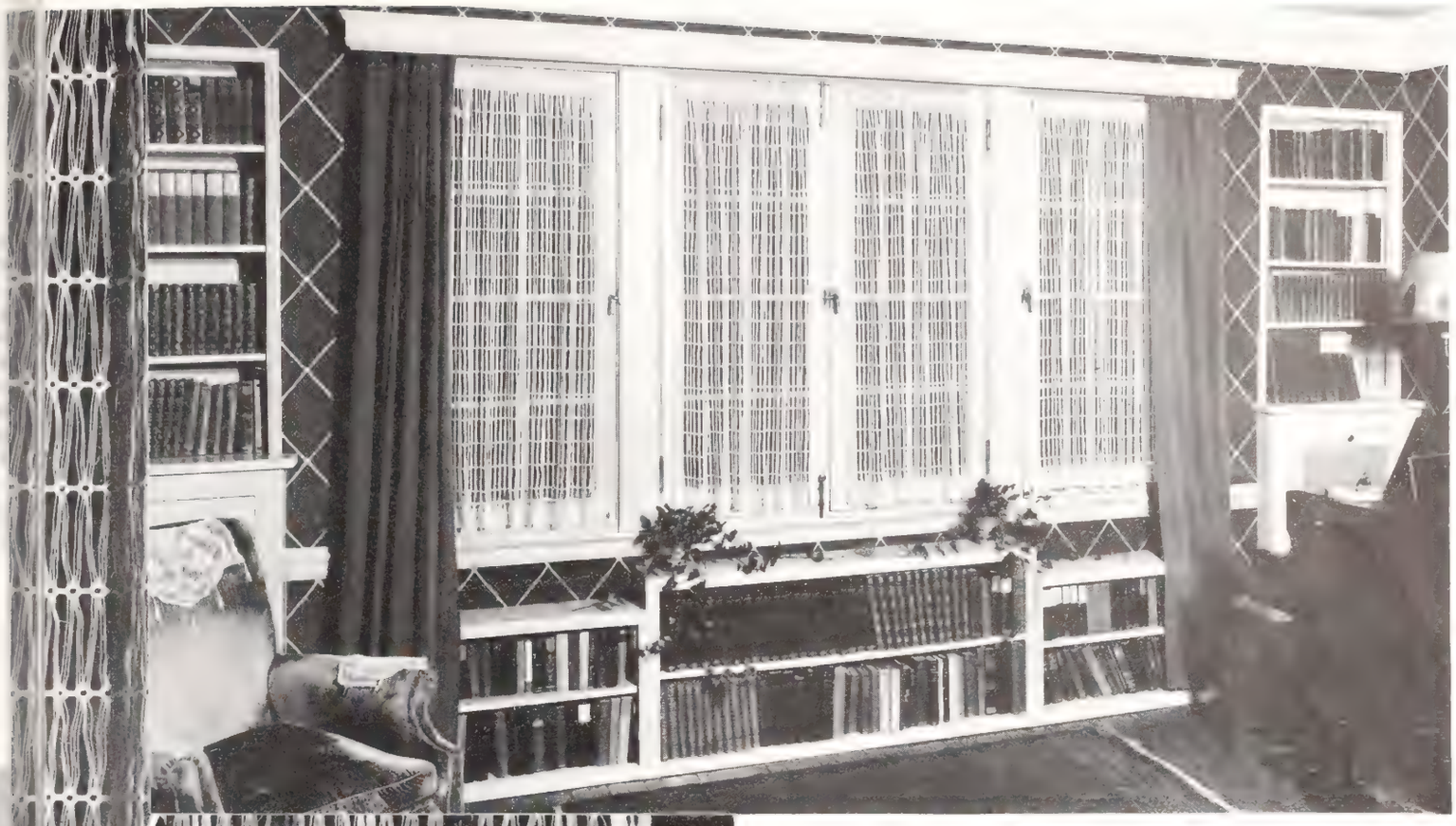


IN the beautiful Academy of Arts in Honolulu is this interesting wall treatment consisting of Chinese landscapes in iron. In their great simplicity and absence of non-essentials lies the charm and artistry of these iron pictures which were first made in the Ching dynasty of China, about 1644



MARTINUS ANDERSEN

DOMINATING one side of the living room in Dr. Fritz Wittel's New York apartment is a plastic mural by Vally Wieselthier, executed in cement in off-white. Yellow-green walls, sofa in red chenille, chartreuse pillows. Paul Lester Wiener, director of Contempora, designer



The QUAKER NU-CORD CURTAIN

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distinctly lovely

DECORATIVE authorities invited to a preview of the Quaker Nu-Cord, pronounced it the most beautiful curtain they had ever seen.

A new and exclusive open-weave that has all the beauty of hand craftsmanship, plus the charm of distinctly original design. A curtain so interesting that windows become the most attractive feature of a room—as they should be.

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All the new Quaker Spring curtains are now being displayed. See them—learn how slight the difference in cost between ordinary commonplace curtains and Quaker, the finest money can buy. Quaker curtains not only look better—they wear better, for years and years. Only the finest of combed yarns are used, all knots are securely tied and every curtain is hand finished. They launder easily and perfectly.

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The only book of its kind. Shows photographs of curtain problems as found in typical American homes—and their solution. Send ten cents to defray mailing cost. Ask for booklet, "B".

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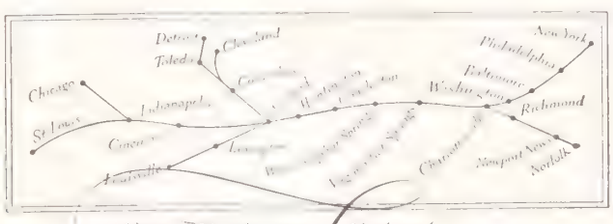
George Washington, RAILROAD MAN

George Washington made great dreams become realities. But he never dreamed of a railroad. Yet he founded the beginnings of one of the greatest of all.

One hundred and fifty years ago, envisioning young America's need of better transportation between east and west, George Washington founded the James River Company, became its first president, laid out a route to connect the Atlantic Seaboard and the Mississippi Valley with a system of canals and roads. Thirty years later, when Washington had passed on to the immortals, Chief Justice Marshall personally examined the project and pronounced it sound in its entirety. Canals and roads of the James River Company, under the genius of science and invention, have become the great Chesapeake and Ohio Railway system. But the fundamental principle of the project—George Washington's principle—remains the same. It is—

"Better Transportation between East and West."

1785 ~ One Hundred and Fiftieth Anniversary ~ 1935



George Washington's Railroad

CHESAPEAKE and OHIO Lines

Original Predecessor Company Founded by George Washington in 1785

The decorator's scrap book



A STRIKING color scheme gives interest to this classic hall. Walls, white; ceiling, emerald green; doors, darker green. Inlaid rubber floor is black, white and gray. Urban Morgan & Charles Seyffer were the decorators



G. W. HARTING

THIS bar and game room with its amusing porthole aquarium and ship decorations has chrome-yellow walls and pink ceiling. The drum shaped bar is in bright dark blue and green; black linoleum floor: Sloane



RALPH YOUNG

THE effectiveness of the modern-Chinese is apparent in this room. Walls are bronze, ceiling yellow, mirror, gold glass. In contrast are the oyster white of columns, furniture coverings and lamps. Decorated by Gump's



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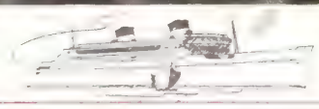
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Cover schemes for daybeds



oose spread is used
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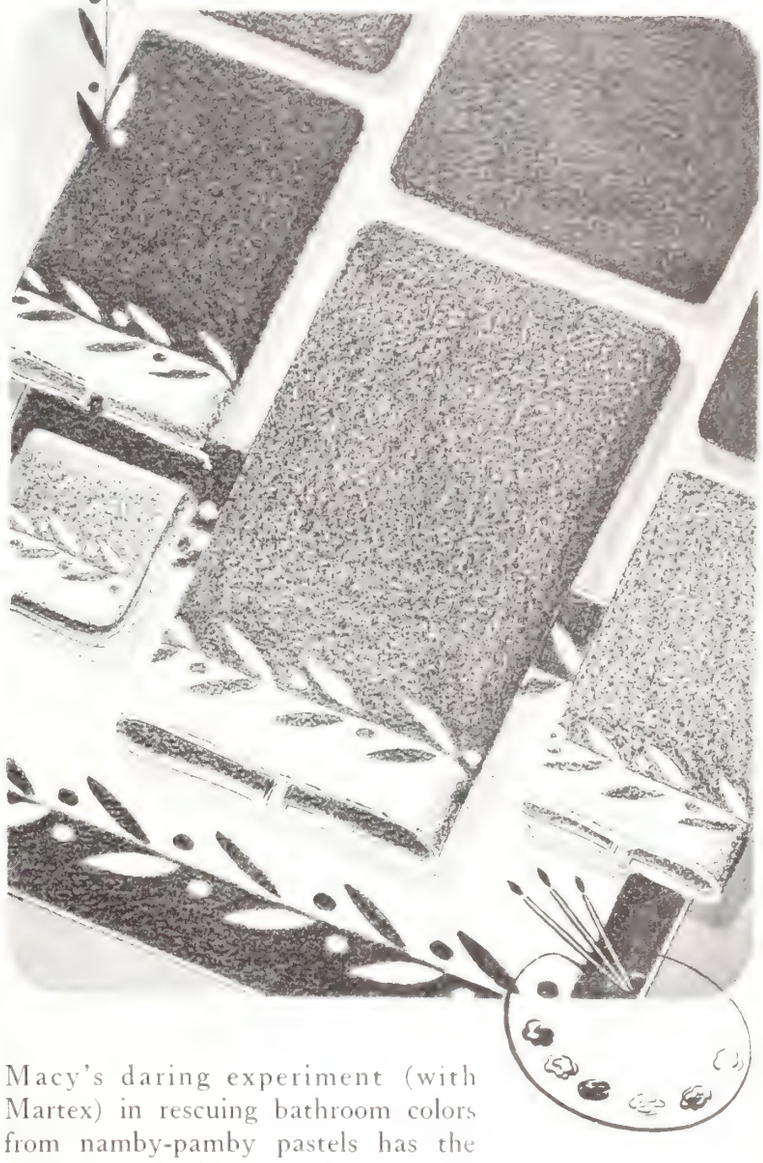
A guest bedroom,
t, the skirted day-
cover is chintz
ching head and foot
ds. In Highland
, Ill., home of Mrs.
Sidley, decorator

Mrs. Sidley's own
, which with the
of her house is
ich, there is a day-
covered in a tailored,
d arrangement in
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JESSIE TARBOX BEALS

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Strictly fresh eggs

(CONTINUED FROM PAGE 51)

1 pinch of thyme, 2 cloves and 1 cup of dry white wine. Simmer for an hour, then pass through a fine sieve. Now melt 1 heaping tablespoon of butter and add 1 teaspoon of flour. Cook together without browning for several minutes, then add the tomato sauce. Salt and pepper to taste and add 1 teaspoon of beef extract dissolved in a little hot water. Continue to simmer gently until the right consistency. Then remove from fire and add 1 level tablespoon of butter. Stir until melted.

For the timbales, beat 6 eggs well with 1 teaspoon of salt and a little pepper, add ½ teaspoon of onion juice and 1½ cups of cream. Turn into buttered timbale cups. Place these in hot water and bake in moderate oven until they are firm in the centers. Turn out on hot platter and then pour tomato sauce over them. Garnish with parsley and serve at once.

EGGS IN SPINACH. Wash, pick over and stem 3 pounds of spinach. Cook in boiling salted water. Drain well and press dry. Run through fine meat grinder. Melt in an enamel pan ⅛ pound of butter, add 1 tablespoon of flour and cook together without browning for a minute or two, then add the spinach, 1 cup of hot milk and a pinch of granulated sugar. Cook well, stirring all the while. Salt and pepper to taste and add a pinch of nutmeg, if you like it. Remove from fire and stir in 1 cup of heavy cream in which you have beaten 4 egg-yolks. In the meantime hard-boil 6 eggs. When ready to serve, heat the spinach carefully in a double-boiler, pour it out into a dish and garnish with the eggs which have been peeled and cut in half.

EGGS BAKED IN CREAM WITH BACON. Cook some choice bacon until crisp, but not burnt. Break into little pieces with a fork. Heat and butter individual egg plates and sprinkle well with the bacon. Break 2 eggs carefully into each dish, salt and pepper the whites and pour a little heavy cream around the eggs. Put in a slow oven for about ten minutes or until the whites are set.

SCRAMBLED EGGS WITH SHRIMPS. Chop fine 1 small carrot, 1 onion, a little parsley, ½ a bay leaf and a pinch of thyme. Cook these for three minutes in 3 tablespoons of butter. Add to this 18 shrimps. Cover and cook for five or six minutes, then add ¼ cup of cognac and light it, then add ¾ of a cup of white wine and cook for five minutes longer. Remove the shrimps, peel them and remove the intestines, which are to be found running along the back. Save out 8 of the shrimps, and run the rest through the fine meat grinder. Add to these 2 tablespoons of thick cream. Now break 8 eggs into a bowl, beat well with a fork, add the shrimps and cream, put a large lump of butter in the top part of a double-boiler, and when it has melted add the eggs and cook slowly, stirring all the while until cooked, adding from time to time, little by little, 2 tablespoons of butter. Just before the eggs are cooked, salt and pepper to taste. Pile in the center of a warm dish and decorate with the whole shrimps. Serve buttered asparagus or green peas with this dish.

STUFFED EGGS, BAKED. (To serve eight.) Hard-boil 12 eggs. Make a cream sauce by melting 4 tablespoons of butter. Stir into this 4 level tablespoons of flour. Cook for a minute or two without browning, then add gradually 1 quart of hot, thin cream. Cook in double-boiler for at least twenty minutes. Salt and pepper to taste when cooked. In the meantime, cut the eggs in half lengthwise, and carefully remove the yolks. Chop very fine 12 fresh peeled and washed mushrooms, 3 small white onions and 3 peeled truffles which have been boiled in white wine for three minutes. Cook the onions in 2 tablespoons of butter, add the mushrooms and simmer for fifteen minutes, then add the truffles. Mash the egg yolks in a bowl; add mushrooms, onions and truffles. Salt and pepper to taste and add enough cream sauce to bind well. Fill the whites with the mixture. Now add 4 ounces of grated Swiss cheese to the cream sauce and continue cooking until cheese is melted. Cover the bottom of a baking dish with some of the sauce. Put 2 halves of the eggs together and lay them in this bed. Cover with the rest of the sauce, sprinkle with bread crumbs and more grated cheese. Pour a little melted butter over the top and brown in the oven. Serve at once.

CURRIED EGGS IN BROWN RICE. Hard-boil 8 eggs. Peel and slice 3 white onions. Cook 2 cups of brown rice in plenty of boiling, salted water. Cook the onions without browning in 3 tablespoons of butter. Sprinkle with 1 teaspoon of flour mixed with 1 tablespoon of curry powder and add 2 cups of good chicken stock. Salt and pepper to taste. Cook until the onions are well-done, then add 1 cup of hot thick cream and the eggs, which have been peeled and quartered. Heat well but do not boil. Make a nest of the rice and pour the curry in the center. Serve chutney with this.

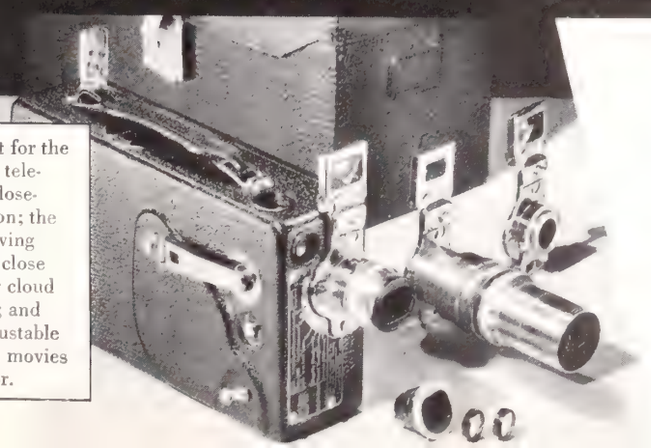
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Typical half-section of first-class railway compartment.



G. W. HARTING

IN EVERY house the moto-unit forms one complete kitchen wall. Above is a moto-unit wall entirely devoted to built in equipment and storage space

Introducing the pre-fabricated house

(CONTINUED FROM PAGE 37)

these two rooms enables the arrangement of a unique system whereby if the kitchen is lighted, some light shows through to the bath, and *vice versa,* a very practical feature for the household containing small children.

In the bathroom, the recessed medicine cabinet is faced with triple-adjustable mirrors that are a great aid for the gentleman's shaving or the lady's toilette. Under this is a new semi-recessed lavatory that is, literally, large enough for washing a baby. Below is a built-in electric heater for chilly morning comfort. Across one end of the room is the tub, with shower above. The toilet is a newly developed type that hangs on the wall, allowing for more perfect sanitation. By virtue of its not touching the floor it is enabled to be set lower than the usual type, which we understand is a relief in constipation.

Each room of every house has been the subject of scientific planning for function. Windows and doors have been kept to corners to provide maximum clear wall space. Each living room is furnished with a built-in radio in addition to other convenient built-in features. The larger size houses have fireplaces. Walls are covered with a washable paper, the pattern of which can be selected from among many attractive designs and colors. Windows are a newly patented steel casement type that oper ate on a crank like automobile win dows. They are equipped with storm sash that in summer may be replaced with screens.

From the smallest size house, th models increase in size by the addition of a dining room, extra bedrooms, garage and a store room. Every hous is so designed that should additional rooms be desired, sides and corners ma be unbuttoned and rooms added. Th whole house may be taken down an re-erected at another site, with a lo only of painting and decorating. Als if desired, all of the interior partition may be removed and the whole hou converted into one large room. Doo and windows, too, are always subje to future rearrangement at the ve least possible cost.

At the present time it is not po sible for any deviations to be arrang from the stock designs, which ha been carefully planned by experts each field. At some future date a custo division of the manufacturing firm m be established.

The complete development of all th phases of this "whole house" proble was worked out by Houses, Inc. f American Houses, Inc., an affiliate company, of which Robert W. M Laughlin, architect, is the head.

Shops that are showing our jewel toned accessories

THE lamps and decorative accessories in jewel colors illustrated on pages 66 and 67 may be seen at the following department stores, where displays of this merchandise have been arranged.

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Cleveland, Ohio	The Higbee Co.
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Sanforized-Shrunk

40 WORTH STREET NEW YORK CITY

Thanks to Guatemala

(CONTINUED FROM PAGE 56)



DANA B. MERRILL

HASSOCK in green sail cloth with top covered in brilliant woven cord copied from Guatemalan vegetable bag. Rope hassock, duck top: Macy



METAL hamper and basket painted white, lined with red. Band decoration, from Mayan sources, is in yellow, green and purple: Macy's

portion of New York sent Ruth Reeves, an authority and expert in textile design, to live among the natives and study the fabrics they produce. She brought home a notable collection of textiles which served as inspiration for many delightful fabric designs, some of which are illustrated here.

Many of these Guatemalan designs are surprisingly modern. Stripes and plaids are popular; geometric motifs abound. Most interesting is the double-headed eagle, some attributing it to the Hapsburg coat-of-arms, which was the Royal emblem of Spanish Colonial officials. Colors are vivid—much yellow and red, black and blue, purple—the most highly prized and reserved for use in ceremonial costumes, is obtained from a mollusk. Look for "mollusk purple" as the next decorating term.

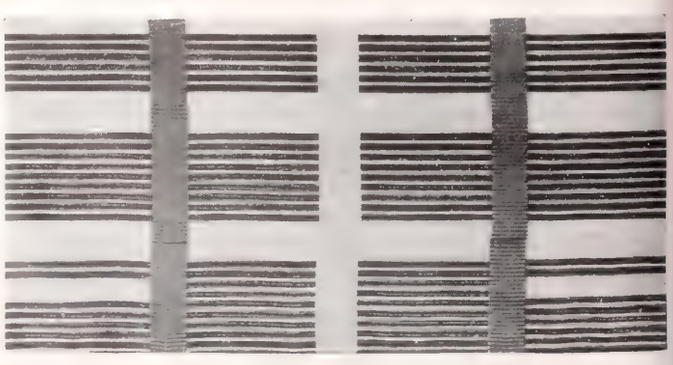
On pages 56 and 57 you will see some of Miss Reeves' adaptations of Guatemalan motifs. The child's print in ultramarine and light blue hand loomed silk was taken from the stitched ornamentation on the back of an Indian's *huipil* or work blouse. On the same page is an effective chenille drapery fabric inspired by a horse's rope cinch. Fabrics on page 57 are a hand printed herringbone pattern on heavy cotton derived from the variegated herringbone stripe on women's fiesta blouses; a blue chintz with rows of white triangular fringe inspired by the fringed ends of a wedding table cloth, and a hand printed wall hanging of an Indian woman of Santiago Atitlan. She wears a bright red skirt plaided in white and a white blouse with red and purple stripes.

Trimmings on this same page were developed by R. H. Macy from Mayan sources. This firm found Guatemala such a mine of inspiration that they recently opened a Guatemalan house where you can see a bright assortment of furnishings, costumes and accessories, all in this gay Mayan spirit.



BASKET weave cotton rug in brilliant green, white, brown and yellow stripes. Excellent for informal summer use. From Macy's

A PRINTED satin, the design by Ruth Reeves taken from the carrying cloth of Quiché women. Gray and yellow or red and blue



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The architect discusses roofs

(CONTINUED FROM PAGE 62)

[illegible] tiled the stations and have been pretty well plundered.

Glass tiles have been made to carry out the shape of their neighboring slate or tile pieces when used in small areas to form a skylight when it is desirable that it be inconspicuous. And there are aluminum roof tiles and concrete roof tiles, and perhaps many other kinds of which I know nothing.

New types may be developing that carry out in the modern spirit. As a rule the modernist sticks to the above-mentioned types or goes in for a covering that is not visible or that has little to do with textural interest. Many of the modern school would eliminate the pitching of a roof as being unnecessary. Will it for this reason ever become outmoded entirely? I, for one, believe not. The young couple seeking a home will surely continue to be susceptible to the romantic. Nothing about a house more than its silhouette of roof gives it that touch. In my opinion it will be difficult to find it in the cube.

Copper roofs, of wide sheets and over-lapping and raised seams, as seen crowning a classic structure, and meant to serve as but an incidental part of the design, can sometimes be very attractive when they have weathered down to a soft, pale, white-green. This roof looks best when proportionately little of it is to be seen.

Wood shingles provide us with our most common roof covering. These are made of white cedar, red cedar, cypress, and pine, depending upon the section of the country where they are used. Wood shingles are employed to cover every type of house, but are most appropriate on the Colonial or Georgian residence; and especially when its walls are of wood. In the manufacturers' race toward textural achievement, we have been given thicker and thicker shingles, hand-rived in order that we may have more texture. When the exposure of this latter type is made as large as its agents recommend, something like nine inches, it seems to me to be attempting to imitate slate, and rather unsuccessfully. Against resistance I have used these thick-rived shingles with only five inches of exposure, and obtained a fine texture and a practical and satisfying roof. To me units of large exposure can look well only when they are broader than the distance of exposure, such as we see in roofs of slate, stone, or wood when shingles are of a wide variety such as may be seen in Austria.

SHINGLE ROOFS

To attain a pleasing shingle roof, thin butts should be avoided lest the surface resemble a cardboard ruled with lines. Vivid color, too, should be shunned. If color is used, it should be of a gentle hue; and to avoid the unpleasantness of a monotone, there should be a slight variation of intensity.

Probably because of wind-loosening, wood ridge shingles traditionally separate in the middle and run both ways. Some architects, however, find it more pleasing to run them all one way. Otherwise, in certain lights, half the ridge seems to have disappeared.

Manufacturers have successfully produced a type of fireproof shingle, for the most part in imitation of the wood shingle, with much of the same variation of shading and similar effects of graining and riving. This covering must be laid over sheathing and building paper, instead of over wood strips as is done with wood shingles, otherwise they are laid up in the same manner.

Nothing so spoils the effect of a roof and distracts the eye as the haphazard projection of vent pipes. The truth is that they are usually quite forgotten until suddenly thrust upon the gaze of the unhappy architect. Yet conspicuous as these offences are, they are usually condoned, much as are fire sprinklers in an otherwise fine ceiling. There are many ways of minimizing these reminders of inside plumbing. Vent pipes may be carried up through roof spaces and into some extra flue of a chimney. If that is not possible, they may be brought up in places where they will be somewhat hidden from view by a chimney, or at least on the less important of two sides of a house. Where there are many of them, it is sometimes possible to bring two together and join them before they come through the roof. Paint is the last recourse: the vent pipe can be colored in with the roof.

TILE TILES

Tiles for roofs are generally of the following types: (a) those used on classic temples, (b) curved Spanish or Italian tiles, (c) and flat tiles such as are used on ordinary dwellings in England and France. A tile reminiscent of the Spanish tile but smaller has been used on certain Georgian houses in England and in parts of the South, as may be seen in Charleston, but to me, is very unsuitable to that style and is as well forgotten.

(a) The classic tile is large and flat and has an inverted V for the overlap. It is appropriate for the temple type of building, as may be seen in Washington on the roof of the new Supreme Court building. This, in a monotone, is of a pale green color, harmonizing nicely with the formality of architecture below.

(b) The Italian or Spanish tile comes in different shapes. There is the piece on one curve, the same shape being used for both ridge and valley, the S shape, and a similar shape with half the tile curved and the other half flat. The roof itself on which these are used is of slight pitch, there being less continuity and volume of rainfall in the southern countries than in those of the north. This slant varies from about 10° to 30°. As the surface becomes a succession of ridges and valleys it has some texture to begin with, so that the individual tile need not be so roughened as the flat type, nor have such a small exposure. However, it is manufactured with an interesting variation of colors, in imitation of tiles in the Spanish countries.

It would be well for tile makers to give thought to variations of climate in the different parts of our own country, and to regulate their color charts accordingly. For in damp and in dry regions tiles will be affected, as they are so noticeably in different parts of Spain. Nothing about roofs in that country, and especially in the south, impressed me more than their infinite variety in color. Sometimes in one community no

(CONTINUED ON PAGE [illegible])

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The architect discusses roofs

(CONTINUED FROM PAGE 81)

two roofs looked exactly alike. Apparently tiles have been made from many different soils. Where there is much iron, they are reddish. Where there is a lack of it, they are yellow. In the South, where there is dampness, the roof tends to gather in lichen and moss so that one more than a year old will have lost in that time most of its original spottiness and become a blanket of soft straws or gray-greens, only a touch of original red coming through here and there. But in dry Castile, where the merciless sun and wind are tempered with but little rain, roofs are of a reddish tan, and correspondingly less attractive. Ergo, the range of colors for a roof in Texas should not be that for one in Connecticut. The same applies to a flat shingle tile roof. One may acquire many headaches working out a subtle variation of colors, only to come along many years later and find a fine coat of lichen and soot veiling his cherished scheme but not marring it.

(c) The French or English tile is flat, except for the slight curling that takes place in burning, and is about six inches wide and nine or ten inches long. Abroad it is often made with a lug at one end, by which it is hung on a wood strip below. In this country it is made with two holes at one end, and, through these, self-sealing nails are driven into sheathing on which has been laid one or two thicknesses of building paper. In the South, where extremes of climate are not sufficient to cause expansion and contraction, tile is sometimes laid in cement, but in the North this is impractical.

TILE COLOR

The basic color of shingle tile, as it is usually used, is the terra cotta red of a wine color, and is called Burgundy. Tile makers speak of light Burgundy, medium Burgundy and dark Burgundy. It is less yellow than the average tile abroad. Experiments have been successfully carried out, too, in other shades of color, roofs attaining beautiful effects in different keys of color, one, say, in a subdued brown, another in a soft, dusty green, another in a green tinted straw, and so on. Tiles are baked to different degrees of hardness, depending on the portion of the kiln they have occupied. The softer and more porous ones absorb more soil and growth than the others. The theatrical grading from dark to light which sometimes confront us should be avoided. For they are often unnatural, and time itself will attend to effects of this kind. My own observation of roofs in France and in England makes me more than question the tradition that they are always darker at the bottom than at the top. In a section of southern France where the bottom edges of tiles are rounded and where the eaves are quirked up, I noted such a tendency. Elsewhere, I have noted it only occasionally. Sometimes I have seen a roof darker at the top than at the bottom. Generally the darker portions are apt to be in the valleys or in places which come quite near chimneys or dormers.

We have had some success in this country in catching the charm of the old-world roof, yet in looking through photographs one can always tell an American roof from its prototype. It still lacks that subtle something to make it truly convincing. The roof abroad continues to be the richer fabric, roughhew ours as we will. Making allowances for the greater amount of foreign growth attracted to the old-world roof, the principal cause of difference, in my opinion, lies in the smaller exposure of tile employed abroad. During a motor trip through France and England I made it my business to measure tiles in various localities. On both sides of the channel I found the average roof tile to show three and three-sixteenths inches to the weather. On some new houses in England it was being exposed four inches. In American adaptations, the habit is to make it five or five-and-a-half inches. I have had to struggle with local tradition to keep it down to four or four-and-a-quarter inches. The larger exposure naturally means fewer pieces and less labor required, but it also means the roof does not quite become what it has set out to be.

There are other factors, which if not heeded account for a falling short of the desired end. For one thing I see no need for an indiscriminate dropping out of tiles half way, or a wholesale breaking off of corners. Even in the most ancient of European roofs one does not see such shoddiness. This excess of slovenly affectation cannot add to the roof's beauty. Texture may be had without it. The paralleling of rows of lines, even though they move in waves, pleases the eye, and for that reason tiles should be placed together closely, so that the vertical joint-lines will not be confused with the more-to-be-desired lines of horizontals. Spaces between a person's teeth detract rather than add to their beauty.

A half or two-thirds tile should be introduced now and then in order that the regularity of staggered joints may be broken up; otherwise there appears a disconcerting system of diagonals shooting through the roof that are like the unexpected rows of trees that one sees from a train when passing an apple orchard.

FLASHING

Unsightly flashing spoils many an exterior. We strive to conceal nails that hold paneling together, and the edge of metal lath which holds plaster to the wall. Why should we be overconscious of flashing? To me it is like seeing a bit of a man's undershirt sleeve projecting from under his cuff. With study, flashing may be kept to a minimum, and often from sight altogether. When one roof abuts another, it is certainly more agreeable to see it grow out of that other than to see an intervening valley of copper. The eyesore of oversized dog-tooth flashing against chimneys and over doorways can be reduced to a minimum, and better yet, if the pocketbook allows, it can be helped out of sight by bringing it from under the tile through the masonry wall and turning it up on the inside.

A dormer, too, can be made to seem to grow out of a roof, rather than to be stuck on. This may be accomplished not only by tying in the dormer roof with the main roof by swinging the tile lines around, but when the dormer sides are of the same material, by cutting

(CONTINUED ON PAGE 83)

Alone



when she might as well join her *loved ones* downstairs!

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The architect discusses roofs

(CONTINUED FROM PAGE 82)

down the tile exposure on those sides, so that joint lines coincide with those of the roof. This method has been carried out on many roofs in England. In a certain instance I experimented as follows: The sides of two dormers on the same roof expanse were tiled in two different ways, one with the same exposure as on the roof, the other with the joint lines carrying through. The owner and the builder agreed that the sides done the latter way were the more pleasing.

If a rounded valley, where one roof abuts another, is to be attempted, a substructure of wood should be built for support. This tapering towards the ends and terminating before it comes within a foot or so of the ridge or the eave, is called a canoe by roofers. The tile in this valley, if of smaller pieces than the ordinary tile should be of irregular widths rather than of standard wedge shapes as may be supplied by the roofing manufacturers. Before laying tile, the intervals should be marked on both roofs with chalk so as to ensure their proper lining up. These can go askew easily when one eave is below another a distance that is not commensurable with the tile spacing. When this is so, the intervals in that distance must be humored by spreading them or by crowding. When two roofs of quite different pitch come together, an occasional weaving in of two courses to one is necessary. The exposure on the flatter roof may be increased very slightly, but if tile ends can be seen on both gables the difference should be so small as not to be noticeable.

FOR EFFECT

A leading architect in a publication of recent years roundly condemned the practice of waving the roof surface with a sag or a bump for effect. Like many sweeping statements, he did not seem to me to take all things into account. In building a country home there are those who have wished to attain something distinctively American. Others have aimed for a house of a European style, perhaps Americanized. Still others have striven for the house that duplicates throughout, as much as is possible of human achievement, the atmosphere of the old world. At one time or another, won over to some English cottage or French manor house, they wish to possess such a fragment on their own soil and, in recreating it, to carry out the illusion as completely as possible. This desire is legitimate. The average person becomes susceptible to the charm of a house built before the machine age.

Why is there charm in an uneven roof? For the same reason, perhaps, that a freehand sketch is usually more attractive than a sketch that was made with a T-square and triangle, or that a rolling bit of landscape is, to most of us, more pleasing than one that is absolutely flat. If the old-world house and atmosphere are to be recreated, we are frankly dealing with imitation. If, then, we are imitating, why be half-hearted about it? When one antiques furniture, he antiques it. Why design a house, say, containing half-timber work and Tudor doorways and windows, etc., all in the Early English tradition, and then do a roof that never could have appeared on an English house? Why do a French manor house and then cover it with a roof that does not convincingly carry out the illusion? Doubtless in going in for that kind of imitation it would be much the best if we could construct the under roof in the same manner adopted before the machine age, using rough unmilled lumber and hanging the tiles on rows of wooden strips. If that is impossible, let us be sensible about our manipulations.

Imitation ceases to be good when any idea is carried too far, as it usually is. Let sags and humps be ever so gentle and not carried to the extremes of caricature. We have all seen the speculative "English" cottage whose roof ridge at the end peaks up suddenly in a way that is unnatural, and which distorts the lines of the gable end, which, under any circumstances, should be straight. A sag should be gradual, and accomplished by varying the pitches of the rafters themselves. The ridge piece may be built up a trifle higher at the end and, further in, cut away where the tops of rafters drop down below its own top. Tile should not project beyond the gable ends, and eave projections should be slight. The charm of the French farmhouse lies in its simplicity of masses formed by the intersection of planes. Overhangs confuse the spelling and so detract from the naïveté of the style.

CAT HOLES

By way of carrying out the illusion of the French roof, as well as of ventilating it, I once had some round metal scoops, so common in French roofs, built into the roof of a stable and garage, only to be told later by a Frenchman that these are called *chatieres* because of the cats, for which they are provided as a means of letting these animals into the roof space.

Slate for the roof covering is appropriate on the Colonial or Georgian house, on the Early English, and on the French château. On the last of these the roofs are sadly wanting for texture. The pieces are small and thin and of a monotone. Strangely enough, in this country the poor man has the roof of greater richness. The slates of the formal buildings, however, are sometimes enriched in coloring by the blending in of green moss which has settled into their joints.

An agreeable color scheme for the Colonial or Georgian house, and especially when walls are of brick, may be obtained by mixing purple and green slates—sometimes both colors appear in the same slate—and by grouping many dark purple ones near the bottom and more of the lighter green ones near the top, but in keeping the gradation a smooth one. The variation from larger to smaller pieces, as they get further away from the eye, is supposed to carry out an illusion of distance, making the roof seem more expansive than it is. This is defeated if the gradation is made too extreme. For example, a gradation from a nine- or ten-inch exposure to one of five inches is more effective, in my opinion, than one from thirteen inches to four inches or three.

It is generally desirable to attain the texture that can be furnished with thick slate. In England I have seen slate and stone as thick as two inches on the roof of a small house. Sometimes the

(*Continued on page* 84)



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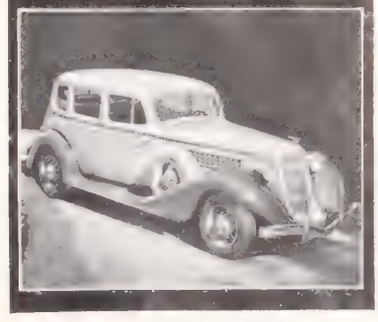


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The architect discusses roofs

(CONTINUED FROM PAGE 83)

substructure for these is made up of giant timbers taken from old Spanish battleships.

The Early English slate roof can stand a greater range of color with more tans thrown in than the preceding style of roof. The effect from afar should be one of a stony gray, and the texture can well be heavier than on the Georgian house. The many points already made may apply as well to this type.

Would that we might be blessed with more roofs of stone! I doubt whether any other kind is as beautiful. The porosity of stone enables it to gather in more foreign growth than does slate. This tendency, however, causes some concern among owners of stone roofs in England. Through the English Speaking Union, I was fortunate in getting introductions to the owners of several private estates. One, the Earl of Suffolk, tall, bronzed, and in workaday attire, met me at his door and invited me in to luncheon. Afterwards he took me through the house and the gardens and then through his farm buildings, each covered with a stone roof. He told me of having scraped off the moss the day before. We would cherish such an effect but there the stone roofs become so heavy that each year the moss must be removed. He gave me a few discarded stone slates, all beautifully tinted with age. They had been removed from an old barn built more than two hundred years before. The wood pegs that had held them in place showed not the slightest sign of decomposition, although made of larchwood.

He explained to me the method of building these roofs. First, large stone blocks are set on edge in the open yard. In time the frost splits them into pieces that can be picked off and used for tiles. He showed me a curious hammer with a long tapered iron point. With a quick blow of this two holes are struck through each piece near its edge. The stone is soft enough not to crack. Small pegs of wood a quarter-inch thick and two inches long are slipped through these holes and their projected portions are hung over the strips of the roof construction.

There is no finale to roof discussion. It deals with a vast field of endeavor which I make no pretense to have covered. I have omitted a thousand technical phases of the craft. It is one which becomes more and more fascinating the more one has to do with it. Each architect has his own ideas and mine are offered only as a collection of personal opinions. Let the reader, however, who heretofore has thought of a roof as just a covering, realize, when he sees one that to him is a thing of beauty, that perhaps many heartaches and headaches have gone into its making. And may it not be supposed that the architect considers himself the only artist on the job. I have seen a rough and ready roofer go through all the agonizing throes of despair because of a minor failure in the attainment of some effect. He becomes as imbued as a sensitive artist with the spirit of the work. For that matter he is the sensitive artist, and if it were not for the coöperation of him and his like, the architect would strive in vain.

House & Garden's bookshelf

LANDSCAPE ARCHITECTURE: a Classified Bibliography with an Author Index. By Katherine McNamara. Cambridge, Mass.: Harvard University School of Landscape Architecture.

To those persons who may think that perusing a bibliography is a boresome proceeding this book offers a challenge. Not only does it perform an invaluable service to the professional landscape architect for whom it is primarily intended but also it opens up innumerable avenues for a stimulating selection of books for all garden enthusiasts be they neophytes or otherwise.

This compilation which has been done by the librarian of The Schools of Landscape Architecture and City Planning of Harvard University represents a stupendous amount of work and comprises over 200 pages containing about 4,000 references to books, chapters in books, articles in periodicals, state and federal bulletins, pamphlets, documents, reports and year books of societies and organizations and miscellaneous publications, including foreign material, in the field of landscape architecture and of its allied subjects.

Over a hundred periodicals are listed with pertinent information regarding each one as the following example illustrates:

House and Garden (monthly). Condé Nast Publications, Greenwich, Conn. Richardson Wright, ed. Vol. 1, No. 1, June 1901 to date.

A reference to an article occurring in a magazine appears in this form:

Wheelwright, Robert. The cavalier style in landscape: the earlier plantations of Virginia. (*In* American Magazine of Art, June 1932; Vol. 24, p. 443-448. Illus., plans.)

Under the subject of GARDENS IN LITERATURE the following title is picked at random to show how much helpful information is given as regards former editions:

Sieveking, Albert Forbes. Gardens ancient and modern: an epitome of the literature of the garden-art. With an historical epilogue. Lond., J. M. Dent & Co., 1899. 423 p. Illus.

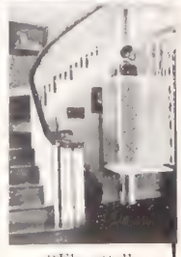
Same also published, 1899, as "The praise of gardens". Both are second revised and enlarged editions of his "The praise of gardens", published 1885.

Miss McNamara states in her preface that "The bibliography is issued in this preliminary form with the hope and expectation of the coöperation of its users in supplying data for additions and revisions which may be incorporated in a later more permanent edition. The arrangement of the references follows the Landscape Architecture Classification Scheme of Henry Vincent Hubbard and Theodora Kimball, published by the Harvard University Press in 1920. It has been the aim of the compiler to make as comprehensive as possible the list of books on landscape

(CONTINUED ON PAGE 87)



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(CONTINUED FROM PAGE 84)

architecture. The literature of many allied subjects is included only in so far as it would be of considerable interest historically or of considerable use in a library of landscape architecture. For references to further current periodical literature the reader is referred to the Bi-monthly Index to Current Publications, issued since July 15, 1926, by the American Society of Landscape Architects." In its present form the most serious defect is the lack of an alphabetical subject index which is so indispensable for quick reference service in any library. Although definitely a bibliography with the emphasis on landscape architecture, there are some inconsistencies in the selection of important plant monographs in the section on Horticulture, which might seriously impair its usefulness in a Garden Club library. However, a work of this kind that has so courageously embraced such a vast range of topics and subdivisions is bound to have certain limitations. It has been logically constructed with possibilities for expansion and it constitutes an inestimable contribution to a subject, esthetically and economically, of tremendous importance, that of landscape architecture.

E. C. H.

HOUSES AND GARDENS OF ENGLAND, by Harry Botsford and Charles Fry. New York: Charles Scribner's.

THIS is a new number in a series of which the *Cottages of England* and the *Villages of England* preceded. It displays from beginning to end a neat and carefully accurate scholarship. The subject is naturally, in a country as old as England, a fertile one of inexhaustible material. The 175 pictures are, of course, but representative of different styles of building. They and the text are illuminative of English history. The text is limited by the large amount of illustrations, but it includes brief directions for the benefit of persons who go in search of the houses mentioned. Chapter IV, about one-fourth of the text, is an interesting and a scholarly review of the history of gardening in England, and shows the development of the English style beautifully illustrated with cuts and pictures. It is, all in all, a most commendable effort, a book well worthy of a place upon the table.

F. B. M.

IMPERISHABLE EARTH, A BOOK OF POEMS, by Hugh Findlay. New York: The Davidson Press.

IN GENERAL, approval may be given to a portion of the publishers' notice: "One cannot read this volume of verses without coming away enriched as by actual contact with the intimate earth and strengthened as by the pressure of a manly and sensitive hand."

This is borne out by the following words taken from the poem entitled "Plowing in the Wind."

"Then listen to her (Earth's)
breathing in the wind
The little pain cries of the new
born seed
Are hushed by the sweet milk of
early Spring
When earth's glad heart begins to
sing
Tuned to the drying sun and healing wind,
Music shall be stored in every grain
Like the rhythm of the falling rain."

At times there is real poetic fervor expressed in good verse as in:

"The amber gems of Pleiades were
dipped
In fiery wine made red by weaving
beams
Of oriental twilight flaked with
gold,"—

referring to the Rose Window in the cathedral of St. John the Divine.

There is fine movement in lines entitled *Wind Clouds* and refined delicacy in *I Know a Little Window*.

F. B. M.

THE STORY OF AMERICAN FURNITURE, by Thomas Hamilton Ormsbee. New York: The Macmillan Company.

THIS real book on American Furniture is written by a gentleman who not only knows his subject, but who knows how to write entertainingly and charmingly. Incidentally, the 31 line drawings by Robert Curry and the 117 well chosen illustrations add greatly to the more than excellent text.

The first chapter: "What To Collect And How To Do It" recalls our very recent conversation with an old friend who is one of the traffic policemen on lower Fifth Avenue. As we were chatting he directed a furniture van to an address on Washington Square, North, which we observed was a house in which we lived for many years. We idly commented that it was one of those hundred-year-old residences that have drawing rooms with 18-foot ceilings.

This led our friend to tell an anecdote that ran something like this: "Whin the old house on the southeast corner of Fifth Avenue and Eliventh Street was torn down, a junkman came along and asked the contractor wrecking the building what he would take for the contints of the old attic. He said: 'Well, if you want to pay money for it, you can give me a dollar and a half.' The old lady who lived in that house had died at the age of 97. I disremember her name, but anyhow she was the first person to entertain the Prince of Wales upon his famous visit to New York. The attic was a great big space you could drive a carriage and team around in, and it was filled with old furniture and the like. As I came along on me beat, the junkman had the entire Eliventh Street sidewalk obstructed with the contints of that attic. 'Officer,' he says, 'Officer,' putting his hands into his pants' pocket and pulling out a roll of bills, he peeled off a tin and a five spot, 'go and git yourself a good lunch,' he says, handing me the two bills. 'I have here' he says, 'right before your eyes me everlasting fortune, and all it cost me was a dollar and a half."

This is a story that exemplifies Mr. Ormsbee's contention that for those who know where to look for treasures in the antique furniture line and know them when they see them, there are golden opportunities still bright before us, for this happened but a few short years ago, and just around the corner from us, and we passed that old house every day—but opportunity seems to

(Continued on page 86)



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House & Garden's bookshelf

(CONTINUED FROM PAGE 85)

seek out fortune's favorites in some cases, even when the knowledge is present of the value of objects kicking around.

Chapter Three. "Our Cabinetmakers —Where And How They Worked," is particularly interesting. It is also particularly interesting to us because on page 39 Mr. Ormsbee quotes an item from the records of the New York shop "of the French *ébéniste* Lannuier who had a shop from about 1805 to 1819.

"Furniture sent to A. S. Bullock of Savannah, $2,401.25."

Now it happens that Archibald Stobo Bulloch (with an h, not a k) was our honorable great-grandfather and the ancestor for whom "Archie" Roosevelt (Archibald Bulloch Roosevelt) is named. We have a picture of this customer of Lannuier seated upon his mother's lap wearing short dresses, while "The First President of Georgia" —as they called the Governor of the State in those days—the 1770's—stands severely by. To think that that baby should one day spend $2,401.25 for furniture in one fell swoop!

There are seven other chapters, taking up special types of pieces of furniture, such as chests, tables, sofas, cupboards, highboys and lowboys. Not the least delightful touch is the dedication:

"To
Helen and Mary.
We shared peacefully
our family antiques."
G. G. G.

FIRST AID TO THE AILING HOUSE, by Roger B. Whitman. New York: Whittlesey House.

IT IS almost impossible for most people to realize that from the time a house is completed it becomes an ailing house: ailing in the sense that it begins to show wear and tear from usage and the battle with the elements. If a house is well put together, so much longer will it stand up than one poorly built. But no matter how well constructed it may be, paint will wear, joints will open, and the heating plant will require attention; not to mention the many other things that are bound to happen.

When trouble occurs, some of us house owners are not equipped to do more than telephone for help, and pay. Many people just let things go until something must be done to the house, which in the long run always is extravagant. There are others, of course, who are able to do many things for themselves and have an understanding of what is to be done about keeping a house in proper repair.

In Mr. Whitman's book there is boundless information for those of the first group who wish to become enlightened and plenty of worth-while facts for those who are always trying to do the right thing and intelligently carry out proper maintenance. Here is a book that has something to say to all who live in houses. It is complete in its information, from foundation to roof, even from insulation to insects, and carries between its covers not alone simple explanations of the care of construction and finish, but takes up and shows how to do the endless small things about a house that will make it a more pleasant and comfortable place.

Realizing its importance, Mr. Whitman devotes almost one-fifth of his book to a description of present methods of heating and how to overcome heating problems. Likewise, every imaginable possibility of wear and breakdown in a house is covered in such a thorough way as to make one wonder where all the material came from. It is a veritable Bible of information, and a book that should be within reach of everyone who is the more or less proud possessor of a house. Certainly, every architect and every builder should have a copy available. It is a book that might well be recommended to the student of architecture, particularly because it may indicate to him that there is more in his work than merely designing a good-looking house. J. G.

HOW TO ARRANGE FLOWERS, by Dorothy Biddle. New York: Doubleday, Doran and Co.

AS A handy and inexpensive treatment of a subject now deservedly popular this little volume seems to realize the ideal. It displays complete comprehension of the subject, and nice discrimination in presenting only the essentials. It makes inexcusable all future crudities such as too commonly prevail at flower shows, and will undoubtedly improve people's taste in selecting and using flowers both in the garden and in the home. A splendid index is one of the book's most valuable features.

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IN each of the national gardens, the characteristics of plan and plant material have been carried out in detail, so the finished picture is the closest possible replica. An example is the Spanish garden

A triumph of rooftop planting in New York

(CONTINUED FROM PAGE 58)

from the fact that this garden is more than twenty times the size of his Grand Central Palace displays.

For the visitor interested in rock plants as well as in rock work, design and construction, this garden is indeed a Mecca, as it contains more than two thousand different varieties of Alpines and dwarf conifers—one of the finest collections of this group of plants ever assembled in a single planting. There are, for instance, a hundred varieties of Saxifrage, twenty different species of Primula, as many varieties of dwarf Iris, and a very complete collection of Tulip species.

Adjoining the rock garden there is the wild garden of American native plants—another splendid example of naturalistic design, and surely an inspiration to anyone who cares for this type of planting and who has even a few square yards, in a suitable location, that could be devoted to it. Here a small pool, fed by a bubbling spring, reflects an overhanging White Birch and the various small native plants clustered in the ledges and crevices of an outcropping of limestone rock—obtained, in this case, from near the Delaware Water Gap. Hemlock and Pine and such broad-leaved evergreens as Magnolia, Myrtle and Kalmia, form the background of this entrancing spot; while Trailing Arbutus, Ground-pine, Partridge-berry and other shy, low things are to be found in their shadows. A collection of wild Orchids, and another of Trillium species from the East, West and South, intrigue the student of American native plants.

The English garden, with a central vista, through Tudor arches, more than a hundred and fifty feet long, makes a striking contrast to the two gardens described above. It is of formal design and of the sunken garden type, with a large mirror like rectangular pool, and paved paths of old brick. The sundial, over three hundred years old is from Donnington Castle in England. The Boxwood hedges, enclosing one side, were imported to Virginia from England more than half a century ago. To the south, protecting this garden from the sweep of the wind, there is a ten-foot brick wall against which espalier Apple and Pear trees are silhouetted, and in front of which a Thyme-

(Continued on page 92)



THE international rock garden is the largest and in some ways the most interesting of the group. It contains an impressive collection of plant material

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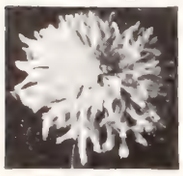
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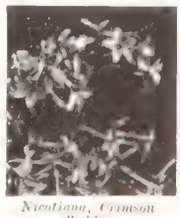
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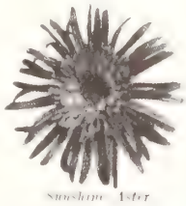
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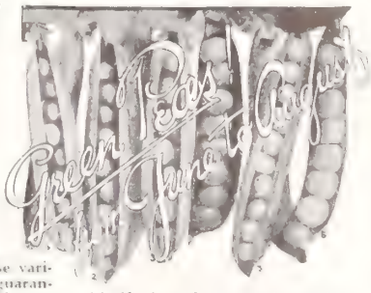
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**Send for the new BOOK FOR GARDEN LOVERS—35c per copy*

Touching the gardener's seven blessings

(CONTINUED FROM PAGE 46)

flowers. I could never forego these, for they are the very soul and spirit of gardening.

I would not want to garden without enforced vacations from gardening. I cannot imagine gardening continuously. It would become a dreadful bore. Occasional absences from it make the pleasure all the greater.

First there are the enforced vacations which we do not choose—that of illness, for example. They are hard to bear. In mid-Summer last year I had to say goodby to my garden, consign it to the weeds, and take to bed for an indefinite period. At first I could not bear to talk, think or read of gardens. But the love of a garden is a living thing. It cannot be submerged for long. Like Hope, it springs eternal. The flowers from my own and my friends' gardens brought to my bedside healed my sore spirit, and my garden lived again for me in my thoughts. Even enforced vacations make one love one's garden more.

Then there is the August slump. It has been much maligned as a dreadful gap in the season's bloom which must be filled at any cost. To me it is a blissful period of rest. A rest from the riot of brilliance of early Spring and Summer, a rest from labor for tired hands and muscles. It gives me time to take breath and catch up, to cool off on days of great heat, to gather up my forces for the Autumn fray. No, I would not want to garden without the August slump.

Of all enforced vacations from gardening, I think I like best the long Winter evenings. Although they are not as long or as cold as they used to be, still we who live in the country appreciate them. After I put my garden carefully to bed in the Fall, I let it take care of itself for the Winter. But I do dream of it and enjoy it both in retrospect and in anticipation. The long Winter evenings furnish time to study the catalogs, make up your mind, send your orders. They furnish time to plan, to hope, to believe, to have faith as only the true gardener can have, in the future.

Some one said the other day that the greatest thing in life is to live each moment as it comes, to the fullest extent. The gardener lives not only in the present moment, but he is always living in anticipation of the next. His thought is always for the future. This bud will open next week; this shrub will reach to the second story window and send its fragrance into my bedroom next year; this tree will furnish abundant shade for my grandchildren to play in. No, I would not want to garden without the long Winter evenings in which to Hope.

The Dutch Elm disease

FACTS seem to be well established that healthy American Elm trees are not nearly as susceptible to the deadly Dutch Elm Disease as trees in a weakened or sickly condition. This disease has killed hundreds of trees and is spreading rapidly.

At the present time it is believed that the European Bark Beetle (*Scolytus multistriatus*) is the principle agent by which the fungus known as the Dutch Elm Disease is carried from one tree to another. As the spores are sticky, it is believed that they cannot be carried by the wind. The beetles prefer to live in weak, sickly trees and branches.

It is felt that the only known method of control at this time is to practice sanitation measures, by which Elm trees are kept just as healthy as possible, as this disease seems to threaten the extinction of the American Elm tree unless something is done to control it. The different State Departments, the Federal Government and the tree surgeons have recently been mailing out literature on the seriousness of the situation. If you happen to be the owner of any old American Elm trees, and think enough of them to try to save them, do not consider these pamphlets and literature just so much more unimportant mail. Read them carefully and do something about it, or some morning when you wake up you will see a truck in front of your door, bearing a sign which reads "Dutch Elm Disease Control."

You will know then that your tree or trees have been found to have the disease and will have to be cut down, taken away and burned. Nothing you can say or do will stop this procedure.

This disease may not affect your trees at all if you keep them in healthy condition. Therefore, before it develops call a reliable tree surgeon, have him inspect your Elms and advise you what should be done to keep them as healthy as possible. If the following recommendations are carried out, your trees are very apt to remain healthy:

Have them sprayed so that they will not be attacked and injured by leaf eating insects. Feed them with a good tree food or fertilizer; cut out all the dead, dying, and diseased branches. A few dollars spent in this way will probably save your trees.

The reliable tree surgeon is thoroughly familiar with this disease and its symptoms. He can keep the trees in healthy condition for you, and usually will charge you nothing for the inspection. Call him before it is too late, as the earlier you start in the spring, the better it will be for your trees. House & Garden feels that it is its duty, as a garden magazine, to impress on its readers the seriousness of this disease and to do all in its power to help save our old American Elms. Once your trees get this disease, nothing can be done for them; they must be cut down and destroyed.

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Garden Questions

(CONTINUED FROM PAGE 64)

can be selected to spread the blooming season of this flower throughout the growing season. Bay State flowers in July and August, and is pure yellow. J. A. Crawford is a little later and is apricot and cadmium yellow. Margaret Perry is orange-scarlet and medium height. There is a new Geum, Double Orange Queen, that combines well with the older sorts, Mrs. Bradshaw and Lady Stratheden. The new Lupines, King Blue and King White, are really gorgeous. Among the newer Iceland Poppies, try Tangerine, Coonara Pink, or the Fakenham Hybrids. *Renunculus asiaticus* is a new Asiatic Buttercup which comes in a mixture of reds, yellows and oranges. A new Trollius, Golden Queen, grows four feet high and has flowers four inches in diameter. There are several good, new, hardy Scabiosas, among them Clive Greaves, lilac blue, Isaac House, violet blue, Miss Wilmott, white, and Mildred, reddish mauve.

Q. MY GARDEN tools are in a sad state of disrepair. Nor do they seem to be the right ones, as I find working with them laborious and not very full of accomplishment. What tools should I have to take care of a small suburban place properly?

B. S. O., Los Angeles, Cal.

A. THE TWO largest and perhaps most necessary tools for you are a lawn mower and a wheelbarrow. The lawn mower should be a good one (expensive), but not too heavy. The eighteen-inch size is easy to handle and still cuts a wide enough swath for you to feel you are accomplishing something. If you have a lot of edges to cut, perhaps one of the little edging machines that have only one wheel would be useful enough to justify its cost. If not, a good sharp sickle will do the work. The wheelbarrow should be of the new rubber-tired type because they push easier, and because they can be run over the lawn, even when it is quite soft, without harming it. It should be of the "Garden" sort, with removable sides.

You will need a small, three-tined weeder for the perennial beds, not the short-handled kind, but one with a regular hoe handle that allows you to stand up when cultivating. This is good for removing mulch and perennial weeds in the Spring, and for summer cultivating, for it does not cut the roots of your plants. With this tool in your possession it is doubtful whether you will need a hoe, but you may want a small, light one, especially if you have a vegetable or a cutting garden where there is open space between the rows of plants.

A stout, four-tined digging fork is essential, and a four-tined manure fork is handy for picking up refuse, spreading manure and so on. These may be either the long-handled variety, popular in New England, or the short-handled kind more frequently seen elsewhere. A square-edged spade is useful in transplanting large plants, and a round-pointed shovel comes in handy. You will need a steel rake of the conventional sort, and one of those newer Japanese bamboo rakes for leaves and grass clippings. Get a good, strong, steel trowel with a firmly attached wooden handle, not the pressed-steel ones, which bend. For hand weeding there is nothing better than an asparagus knife. A strong, willow-basket, flat, with a handle, is useful for carrying small plants, cut flowers and the like. It may or may not have a bow of ribbon on the handle.

For combating pests you will need a hand dust-gun and a hand liquid-sprayer. The latter should be copper, for the tin-plated ones become corroded by the spray liquid. Good pruning shears are essential, and a long-handled pair for large limbs is a great convenience.

Q. WHAT is the best time to move trees, shrubs and evergreens in this section of the country?

E. P. G., Hartford, Conn.

A. ALL THESE plants *may* be moved at any time except during May, June and early July, when the new growth is so soft that it wilts easily. But unless there is some compelling reason for it, you would be wiser to select certain seasons for the various plants which seems to suit them best. Ordinary shrubs and trees move easily from the time when the frost is sufficiently out of the ground in the Spring to make digging possible till the new growth is about an inch long. And again from about the fifteenth of September till the ground freezes. In the northern states this Fall period is quite short and gives the plants little time to acclimatize themselves to their new locations. If their roots do not get a chance to take hold, the plants may be heaved out of the ground by the frost and wind, and damaged. For this reason Fall planting is less favored the farther north one goes. Trees can be moved in the Winter, with a frozen ball of earth around their roots, but this method is rapidly losing favor with the better nurseries.

Evergreens move best in the late summer, between the time when first growth stops and second growth begins. This is usually the latter part of July and the first part of August. But they can be moved successfully later in the Fall if the soil is well packed around them in their new location, and a Winter mulch applied after the ground freezes, to prevent heaving. They also move well in early Spring, or in Winter with a frozen ball, but care has to be taken that the ball is really frozen all the way through.

Certain particular plants seem to move badly in certain seasons. Dogwoods and stone fruits should not be moved in the Fall, if it can be avoided. Nor should Magnolias, Tulip Tree and Sweet Gum. These last three, and the Beeches, should always be moved with a solid ball of earth well secured by burlap, canvas or planks.

All evergreens should be moved with a ball, also, but ordinary shrubs and trees move as well with bare roots. It is important, however, to get all the root. Concentrate on this rather than on taking along a lot of soil. Never dig a plant by cutting around it with a spade or shovel and prying it out of the hole. Dig the plant up and shake out all the roots, even though no soil is left on them. It is the little fibres that feed the plant, not the big coarse roots.



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Plant Patent 118

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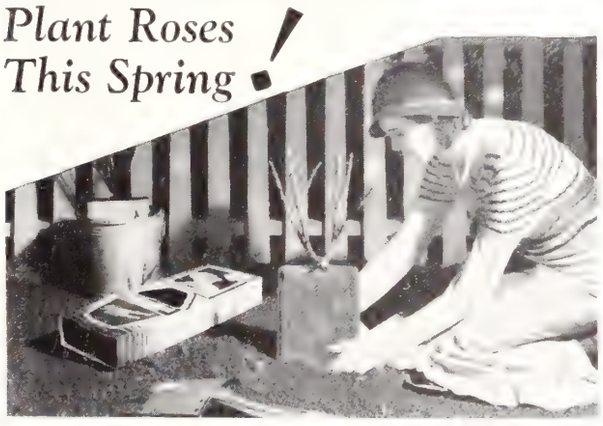
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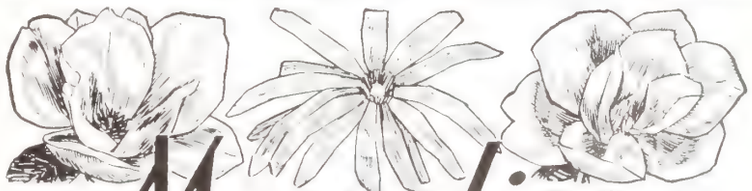
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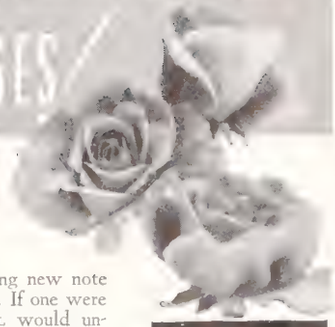
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A triumph of rooftop planting in New York

(CONTINUED FROM PAGE 87)

edged wide border in the typical English manner, colorful with Delphiniums, Lilies, Lupines, Snapdragons and Rosemary, extends the entire length.

Want of space prevents anything like a detailed description of the many other "national" gardens, but all are marked by accuracy and authenticity of design, and any sense of confusion is prevented by the high walls and hedges, which serve the double purpose of separating the gardens and acting as effective wind protectors.

In the Spanish garden, for instance, an ancient wellhead from Granada, over two hundred years old, is one of the impressive features; while the colored tiling on the roof of the loggia, the glazed tiles set in the walls, and the beautiful hand-wrought iron grilles, were brought from Spain.

The Japanese garden was designed by Japanese landscape artists and built largely by Japanese workmen under their supervision. In this garden also there is a realistic stream, spanned by a bamboo bridge. The three huge stone lanterns come from Japan, as does also a fifty-year-old Azalea.

The Dutch garden (Holland garden, I suppose we should call it now) is of the strictly formal type, with four Yew-edged beds surrounding a sunken terrace with a sundial. Some exceptionally good examples of topiary work relieve the severity of the design and add a subtle touch of humor. Here again, too, the back wall of red brick is utilized for fruits—Apples and Pears. It is in this garden that most of the twenty thousand Tulips, Daffodils and other flowering bulbs will greet the spring.

The French and the Italian gardens also are of the formal type. In both clipped hedges and trees form an important part of the design, and water is used most effectively.

In addition to the gardens which represent specific types; there are also a number of highly interesting educational plantings. Widest in appeal perhaps is the bird sanctuary, a fairly large area planted with a wide variety of berry bearing shrubs. In this thicket, pairs of a number of native birds, such as robins, wrens, nuthatches and orioles, will be sheltered. Squirrels, chipmunks and other small animals will have the run of the gardens.

In a sizable vegetable garden, equipped with modern electrically heated, automatically controlled hotbeds for the starting of plants, practically a full list of vegetables, in the best home garden varieties, will be grown.

Still another garden will be devoted to a constantly changing display of the newest in leading flowers, such as Irises, Roses, Delphiniums, Lilies, Phloxes and Chrysanthemums, each in its season. Here gardeners will be able to study and compare new aspirants for favor.

The general plan for this solidly achieved enterprise was conceived by Ralph Hancock, the internationally known rock garden designer. Mr. Hancock has executed the work and is in charge of it. In the task of selecting plant materials for the gardens, and in their planting, he has been assisted by A. M. Vandenhoek, formerly manager of the Koster nurseries. In connection with the gardens, a number of permanent exhibits and trade displays are maintained. The entire eleventh floor of the huge building is eventually to be devoted to horticultural and allied interests.

Easy beauty in rock gardens

(CONTINUED FROM PAGE 80)

better. The Carpathian Harebell, *C. carpatica,* in both its blue and white forms is known in most gardens. It begins to bloom towards the end of June and is usually still flying a few daring blossoms when the hard frosts visit the garden. It is worth taking a little trouble to procure some of the newer improved varieties—Isabel, with very large, wide-open, blue flowers, Ditton Blue, or White Star, the latter a charming form with large flowers.

Veronica rupestris makes sheets of bright blue spiked flowers over stony ground in the early June sunshine, blossoming at the same time as the Maiden Pink, *Dianthus deltoides,* that is a ramper of like determination and comes in bright pink or white forms. They are good companions. Other Pinks that will give no trouble in sunny well-drained situations are *Dianthus caesius,* the Cheddar Pink, bearing masses of pale spice-scented blossoms, and *D. arenarius,* white and fringy, prolific and sweet. For later flowering the yellow Pink, *Dianthus knappi,* is not to be scorned, though it is a cluster head and the individual flowers rather small. It makes a nice companion for the blue Harebell, *Campanula rotundifolia.*

Still to be mentioned among the easy beauties are *Iberis sempervirens,* with its cold white flower heads; *Saponaria ocymoides,* making showers of pink blossoms down a rock face; Doronicums, materializing large yellow Daisies in early spring; Helianthemums (Sun Roses), that deck themselves in the gayest colors from cream to yellow, flame and scarlet, pink, blush and salmon, some creeping, some growing bushily, some green-leaved, some with gray foliage; *Geranium grandiflorum* and *Geranium lancastriense; Anthemis montana* with spreads of gray lace foliage and myriads of creamy "Daisies", many forms of *Viola cornuta,* yellow, rose lavender and purple, and the good biennial Wallflower, *Cheiranthus allioni.* This last makes glowing orange color in the rock garden for a long time at about the time Tulips blossom, and self-sows so freely that once it is admitted there will always be striplings to move in the late Summer to points where vivid color will be a boon.

Surely no rock garden need appear skimpily arrayed with so much color readily procurable. As the season advances into late Summer and Autumn there are *Silene schafta,* with its bright pink flowers, *Sedum sieboldi,* with gray leaves and ashen-pink flowerheads to trail over the rocks, the bright blue Plumbago that blooms from August almost to the frost line, *Aster acris nanus,* bushy and about fourteen inches tall, with heads of lavender flowers, and later still the cold white rounds of *Chrysanthemum arcticum* above their thick aromatic foliage. These with Colchicums and Autumn Crocuses will make a gay Autumn rock garden.

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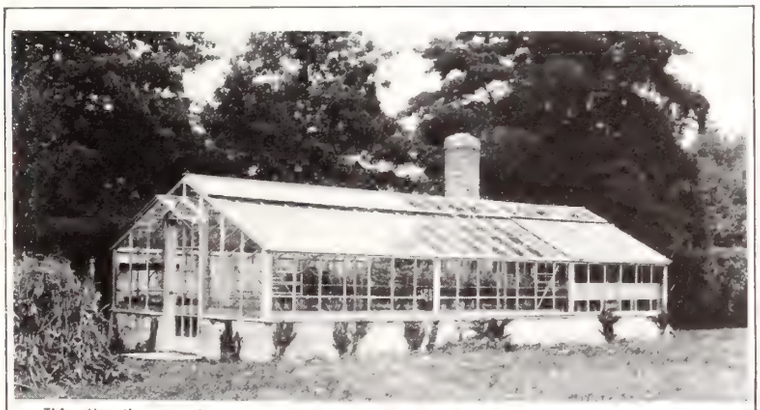
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Books that will give you better roses

(CONTINUED FROM PAGE 60)

and all such queer things, so he may save himself wasted effort along the old put-and-try way of depending upon bees and the winds of heaven for crossing his Roses. General Jacqueminot was an amateur's rose. Very many notable Hybrid Perpetuals and Hybrid Teas were grown from General Jacqueminot. Some still are procurable. Many more are lost to commerce, but no doubt are in old gardens unidentified. Both General Jacqueminot and Frau Kark Druschki have given a wealth of beauty and strength to Roses. The inspiration to take a shot at breeding Roses is tremendous and well worth while. Who knows but that an amateur, knowing his Rose science, may bring forth in another season the fragrant, large, full, ever-blooming, disease-resistant, weather proof and fool proof white Rose which the world has awaited more than a hundred years?

COLLECTING OLD ROSES

The individual whose inclination leads to that delightful hobby of collecting old Roses and studying to identify them for class and variety, thus hoping to place them in the historical progression of Rose development, will take his botany by the outside route of descriptive botany, rather than the inside route followed by the Rose breeder. The classification of Roses based upon their outward appearances has interested men ever since they have known them. It has been and still is a changing affair. Some of the arrangements of Rose families classified by Linnaeus as to males and females and their polygamous ratings are really too amusing. His system was thought to be beyond alteration, but Lindley threw it over with a classification built upon leaves, stipules, hips and pubescence.

Identification of Roses in the old books is according to Lindley and can be greatly assisted by following Bailey's tables. The charm of this pursuit of old Roses is that we must go to so many grand books, books of the flower painter's art—such books as *A Collection of Roses from Nature,* by Mary Lawrence, 1799, a large sized volume of colored plates of rare beauty and truth made from specimens at Kew; *Les Roses,* painted by Redouté, that highly artistic and truthful painter of flowers who made his three volume work of colored plates from the Roses of the Empress Josephine's garden at Malmaison (1817 to 1824); the *Rosarum Monographia* or *A Botanical History of Roses* by John Lindley, with a few most excellent plates, 1830; a beautiful French work with lovely color pictures, by Jamain and Forney; and a single volume, English, equally beautiful, called *Beauties of the Rose,* by Curtis. More and more come to mind, until we finally get to that immense modern labor, *The Genus Rosa,* by Miss Ellen Willmott, 1910 to 1914. This large two-volume work is generously illustrated with color prints from lovely flower paintings by Parsons. The descriptions are made especially lucid by many black and white drawings. This pilgrimage along the flowery path of pictorial beauty, supplemented by descriptions of hundreds and hundreds of lost Roses, of many lost Rose gardens once the pride and beauty of England and France, will be vastly stimulated by finding some lost Rose in an old garden, and restoring it to its place in a garden of its fellows.

Incidentally, as one studies and collects old Roses, the complete story of the Rose is spread out. Epochs arise as new classes are created. One class rises to favor and then gradually passes into eclipse as another takes the peak. So by combinations of peak classes we finally arrive at the dominating prestige of the Hybrid Teas, a class which has held first place for more than fifty years, overcoming both the Hybrid Perpetual and the Tea, from the crossing of which the Hybrid Tea came. The current is still flowing, however, and the Hybrid Tea stream is suffering a fork of division, with the old pure Hybrid Tea falling away from the popular sun yellow, orange and multi-colored Roses of *Pernetiana* strain. Latest news from the front seems to indicate another break as imminent through crossing recently acquired species Roses with Hybrid Teas. The end of the rise and fall of Roses, as of other queens, is not yet. The whole story from Gerard and Parkinson to "Patents pending" is a pageant of the development of our most colorful and fragrant flower, *Rosa Regina.*

ROSE CULTURE

Garden making and Rose culture have had their peaks and valleys, too. Books about popular Roses of different periods are scaled to the highs and lows of their times. Moreover, cultural books fall into two groups, according to method of growing Roses. Earlier books, both English and American, follow the English technique. Later American books are somewhat increasingly heretical and bent on establishing a newer, less burdensome technique. We give credit to the Empress Josephine for making the world Rose minded. The early nurserymen, writing books about Roses, created the amateur Rose grower. The English clergy, especially Dean Reynolds Hole, may be considered the creators of Rose sentiment, a sentiment which spread enormously both in England and America as a consequence of their infectious enthusiasm. These clergymen of the last century were of many different types of minds. Dean Hole, who loved his Roses and wrote joyously about them, who loved anyone from king to peasant who loved the Rose, in his *Book of Roses* and his *Six of Spades* established through sentiment and humor an enormous Rose following, as well as the National Rose Society of England. Roses of today are different. Dean Hole's love and enthusiasm are as engaging as ever.

That primer of Rose growing, Rivers' *Rose Amateur's Guide,* came out first in 1837. It went through several editions. Rivers may be said to have made England a land of Rose gardens. Perhaps America, too, in a measure. The clergy of England followed Rivers and the public followed Rivers and the clergy. The Reverend Charles Kingsley built his famous Rose garden at Eversley Parish upon the *Rose Amateur's Guide.* His daughter, Rose G. Kingsley, grew up in this garden. She has written two delightful books. *Roses*

(*Continued on page* 97)

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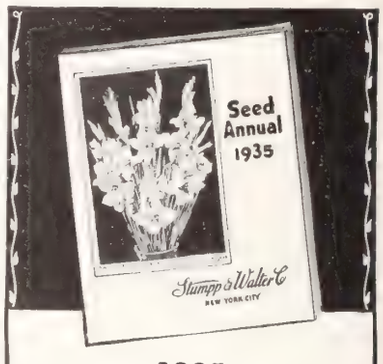
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Spire-like flowers

(CONTINUED FROM PAGE 52)

ty. A plain wall of Hemlock darkness—the quiet green of Euonymus, the soft rose red of a brick wall, the gleam of a white picket fence, or the peaceful blue of sky or sea are ideal backgrounds.

In selecting our primary spire flowers for the various seasons we must insist that each one meet certain requirements. Obviously the predominant characteristic must be height, not usually less than five feet, and the blossom should be of steepled form, preferably with the leaves growing in a low crown so that a long line of stem is visible. The plants must be moderately sturdy too, never even artistically floppy in the manner of the lovely *Salvia azurea* or the carefree hardy Asters. Their night value, for the garden, sought at twilight, must also be considered.

The spires of spring will be slow to appear for it takes a long stretch of growing weather to perfect a five-foot flower spike. Perhaps for the sake of an early show it is wise to lower the standard and admit for this season a four-foot beauty—Digitalis Isabellina, a pale moonlit yellow. This is the loveliest of the Foxgloves, and fine for our purpose because of its definite, sturdy form. Foxgloves give strength and dignity to any border planting and "consort well with nearly every other flower, and certainly with every other color." The Giant Shirley Hybrids, reaching a five- to seven-foot height, are particularly fine in their wide range of color from white and shell pink to deep rose. For Isabellina a foreground planting of the hardy Pinks *Dianthus allwoodi* is attractive with loose masses of Chinese Delphinium at the side. Use *Anchusa myosotidiflora* beside the taller Foxgloves with perennial Forget-me-nots and coral Heuchera in front.

SUMMER FLOWERS

Summer spires are more numerous than those of spring. In June and July the lovely Astilbe Salland reaches its peak of perfection. We see then also the Delphinium, that queen of towering flowers. The distinctive Yucca, too long disgraced by unskilful planting, shakes out its bells in June. The Foxtail Lily, Eremurus, appears in July when "flaunts the flaring Hollyhock" as well.

Where the background is a white fence or brick wall, Hollyhocks are the inevitable choice. They are most effective, as Gertrude Jekyll has pointed out, if the wall is not too high and the spires shoot up "telling well against the distant tree masses above the wall." They are particularly effective if the garden slopes down a hill and their varying heights outline the declivity. I saw them thus, both singles and doubles, in all the pink shades with Dorothy Perkins Roses strewn over the wire fence behind them and Larkspur and Ragged Robins complementing their hues. A Mulberry tree in the background emphasized the cheerful uprightness of the Hollyhocks.

Most of the Astilbes, although perfect as to form, are too low except for use as secondary turrets. The crimson shaded Salland, however, one of the Arendsi Hybrids, grows from five to six feet tall. Mass near it for July beauty two shades of Phlox, the white Miss Lingard and the rose Verboom, and plant *Linum perenne alba* in the foreground.

Wherever the beauty of the evening garden is considered, Delphinium, if it will grow in the locality, must be the chosen spire. The new Hollyhock, Wrexham Strain, is the best of the taller types for spires, the older Belladonna variety being useful for massing as a wave of blue particularly with yellow Daylilies. Delphinium, of all spires, needs most careful staking which should be done before the wind has bent the stalks in the way they should not be inclined. With the spire Delphinium, group the long-spurred Columbine and the yellow Evening primrose, *Oenothera missouriensis*.

YUCCA USES

Yucca has long had the unhappy fate of growing singly and centrally in front yards of unhappy visage. Used with some relation to its surroundings it displays an unusual and individual beauty, its "tall columns like shafts of marble against the hedge trees. In the daytime the Yucca's blossoms hang in scentless, greenish white bells, but at night these bells lift up their heads and expand with great stars of light and odor—a glorious plant. Around their spires of luminous bells circle pale night moths, lured by the rich fragrance." Beside the Yucca use clumps of giant watermelon-pink Zinnias interplanted with Sea Lavender (*Statice latifolia*) and cover the ground with single, white frilled Petunias.

Eremurus himalaicus, the Foxtail Lily, is not a spire for the small garden but in the extensive border it is a handsome, though expensive plant, with white Hyacinth turrets lighted with golden anthers. Early autumn is the only time to plant it, when shallow holes should be prepared for the spreading roots. The spire of Eremurus is like a mighty wand which is very effective if only dark shrubbery is used near it. If it is to be planted in the flower border, let it be accompanied by the rose Dictamnus, purple Hesperis, and the white *Achillea ptarmica*, Boule de Neige.

For midsummer *Cimicifuga racemosa*, Snakeroot, is a lovely spire suited to a shady place. Each spike is covered with feathery white blossoms which are sweet to look at but not to smell. Let the tall white *Clematis erecta*, the rosy white *Veronica spicata rosea*, and the low blue *Clematis integrifolia recurvata* stand near *Cimicifuga racemosa*.

The late Aconites also are shade loving and in that section of the border which passes under the trees they look like dark blue flames. Sparks' variety is a good deep blue but not always to be counted on for a full five feet, but *wilsoni*, blooming later in September and October at a height of six to seven feet, must always be the spire of fall, its hooded blue the perfect foil for Anemones and clouds of rose, lavender and white fall Asters.

Campanula pyramidalis is the steeple for the sunny autumn border. It is either blue or white with star-shaped blossoms. This Chimney Bellflower, although perennial, is not reliably hardy in many sections and is often, like most of the Foxgloves, best renewed every

(Continued on page 96)

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Spire-like flowers

CONTINUED FROM PAGE 98

year. Blue and white Funkias and the tall heat-loving Betony contrast pleasantly with this Bellflower.

Besides these perennials of acknowledged spire-like form there are many Lilies which are most effective accents in the border and in the garden of any size, where two or more steeple plants may be used at a time, one at least should be a Lily. The dull apricot of the Testaceum Lilies is for the summer season. In June and July the colorful towers five feet high are particularly charming with purple Platycodon strewn at their feet and white clouds of Gypsophila Bristol Fairy beside them.

The new white Lily, *philippinense formosanum,* which flowers in six to eight months from seed, though not at its full height, is lovely for July. Good companions for it are the golden yellow *Helianthus multiflorus florepleno* which bears in July and August Dahlia-like blossoms at a height of nearly four feet, Chinese Delphinium, and the orange Globe Flower (*Trollius europaeus*). Although *Lilium philippinense formosanum* is listed as three to four feet I know that when well fed it easily reaches six feet.

Auratum platyphyllum is the finest of the auratums and excellent for our purpose because of its sturdy eight-foot turret. It is excellent for colder states, too, and withal beautiful in its individual blossom which is white, richly spotted and banded with gold. Scatter the blue of the annual Larkspur near it and sow the canary yellow Tulip Poppy (Hunnemania Sunlight) about as a ground cover.

Select the orange-yellow Henryi for August and Sulphureum for September. All these are sturdy spires in white and yellow. The Madonna or Candidum Lilies are purposely not included because they are not tall enough for primary uses. They may be selected, however, if secondary spires are needed or chosen for mass effect, particularly when Delphiniums are the plants that supply the steeples.

To the garden initiate the artistic placement of spires is an intriguing game in which he will find as he experiments at least one infallible rule—keep the width of bed or border a little greater than the tallest possible height of the spire selected. Otherwise the spires may appear precariously placed and unbalanced. If that occurs the wanderer in the garden will be subject to the same sensation felt by the too close admirer of a steeple—it will seem to be toppling down upon him.

Despite difficulties with steepled flowers, delicate and subtle effects are possible and when these are achieved the designer knows the same satisfaction as does the master builder who so skilfully draws his church up toward its faultless spire.

The International flower show

For twenty-two years the International Flower Show has been an increasingly important spring event in New York City. One might think that after all that time the sponsors of the Show would begin to run out of fresh ideas, but such a condition never has arisen and, to judge by a preview of the plans for this year's event, it probably never will. We say this because of our firm conviction that when the doors of the Grand Central Palace are opened to the public at two o'clock on the afternoon of March 18th the throngs waiting in Lexington Avenue and the nearby side streets will enter to feast their eyes on effects quite different and still more gardenlike than any of the past shows have presented.

The principal changes, of course, will be on the main exhibition floor, for it is here that the most space exists for the carrying out of extensive variations. Reaching the head of the entrance staircase from Lexington Avenue you will be at the start of a long central aisle. On either side of this, and facing on it, will be four spring border gardens backed by a continuous serpentine brick wall of the Jeffersonian type. At the end of this vista, which will have much of the effect of a continuous and entirely harmonious planting, a new stairway will lead up to the first balcony its base probably banked with Acacias in full bloom. On the other side of the walls, and facing on two parallel side aisles, will be additional border gardens in which trees up to thirty feet in height may be used. All of the gardens adjacent to the wall will have a dis-

(Continued on page 99)

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. . GARDEN FLOWERS IN COLOR is a good book to have on hand when you indulge in a seed catalog spree (400 flowers pictured in full color), $3.75; WILD FLOWERS by Homer House is the most comprehensive word-and-picture guide on the subject that is available in one volume and at moderate price, $7.50 (364 color illustrations).

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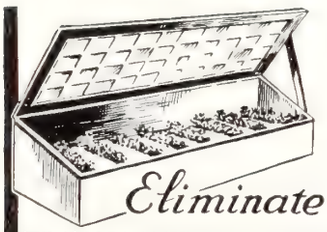
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Books that will give you better roses

(CONTINUED FROM PAGE 94)

and Rose Growing is a widely comprehensive book brought out in 1908, very pleasantly written and well illustrated with colored plates. It is in *Eversley Gardens and Others* that she writes about her bold heresy in breaking tradition by growing Tea Roses in garden beds, out-of-doors, instead of in a greenhouse.

The Reverend J. H. Pemberton, an outstanding Rose clerical of about the same time as Miss Kingsley, wrote *Roses, their History, Development and Cultivation*, a treatise based upon good scientific knowledge of soil, fertilizers, cultivation and the botany of classes. It is valuable to this day. Pemberton was the originator of a group of Musk Rose Hybrids called Pemberton's Roses in our present-day catalogs. Lovely Roses they are, too. Pemberton, on acquaintance, becomes a solid guide, counselor and friend who answers hard questions from the field of his vast experience. Canon Ellacombe, who grows upon one, was a quite academic clerical gardener. He wrote in a sane, quiet way about his vicarage garden at Bitton in Gloustershire in two books, *In a Gloustershire Garden* and *In My Vicarage Garden and Elsewhere*. Although both are about gardens in general, at home and abroad, in both much may be read about the Rose. An especially interesting elaboration on the York and Lancaster Roses, about which so many Rose lovers are inquiring today, begins in the *Gloustershire* and carries over more fully into the *Vicarage*. Canon Ellacombe, with acquaintance, becomes most companionable. He traveled much, observed everything, thought seriously, and wrote about things in gardens, Roses in particular, with a delightful charm.

William Paul established a great family of English Rose men. His book of 1848, *The Rose Garden*, was epochal, coming just after the Hybrid Perpetual Rose had broken tradition and was rising to a peak. His history is sensible. His cultural guidance is good to this day. Reading his descriptions is like taking a walk with him through his nursery rows. The color plates are wisely chosen and well done. Through several editions Paul's *Rose Garden* covered the period of the height of the hybrid Perpetual.

Shirley Hibbard added a book in 1863 called *The Amateur's Rose Book*, which also had later editions. The text is good, the illustrations less well done than Paul's, but the book has an unusual interest in a chapter in which he reviews all the yellow Roses of that time, many of which are as much loved today as they were then. Hibbard was a notable horticulturist, a prolific writer and an editor of horticultural magazines, bound volumes of which are much cherished.

Noteworthy among American books is *Prince's Manual of Roses*, authored by William Prince of the third generation of Princes who conducted the Linnean Gardens in Flushing, New York, famous nurseries for a hundred years. This came out in 1846. Prince bore heavily upon Rivers, although he grew up among notable Roses, the Prince collection having been extensive both in garden varieties and species.

Almost across the road from the Linnean Gardens was the Parsons' Commercial Garden and Nurseries. About 1847, S. B. Parsons published *The Rose, its History, Poetry, Culture and Classification*. In 1844 Robert Buist of Philadelphia had published his *Rose Manual*. Buist seems to have been equally as intelligent as Prince and Parsons but of perhaps a more independent mind. While Prince never speaks of Parsons and Parsons makes no mention of Prince, although they were fellow citizens of Flushing and such near neighbors, Buist was roundly abused by Prince for some of his statements. These three American books of nearby dates are valuable for their lists of Roses of their time, and most interesting to those who are curious to know what Roses Americans of that time bought and grew. They prove good friends to an old Rose lover who sits down before a bloom of a "losting" from an old American garden of the mid-19th Century.

Roses of these years and for another generation or longer were at least three-quarters French and one-quarter English. A small offset from those proportions was made by a few Roses bred in America, of which the climbers Baltimore Belle and Queen of the Prairies were the cream. These *setigera* hybrids were the Roses on great-grandmother's garden gate.

At the time when Hybrid Perpetual Roses and Tea Roses were beginning

(*Continued on page 98*)

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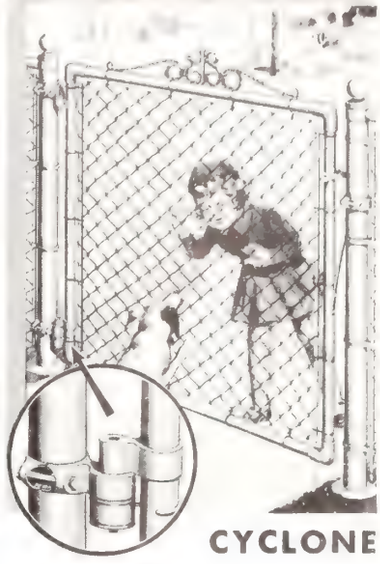
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Books that will give you better roses

(CONTINUED FROM PAGE 97)

to slide down on the wrong side of the peak, although perhaps nobody realized it, the greatest Rose man of America was Ellwanger of Rochester, New York, so spoken of by Dean Hole when he visited this country. Ellwanger's small book, prize package size, came out in 1882. It has had a number of reissues and is still going strong. As a text, it is carefully and lovingly written, its information based upon most intelligent experience combined with a deep admiration and honest love of the Rose. As a record of Roses of that period, the list in the back is of excellent value because of careful classification and precise description. Roses were still largely French and the method was English. Tea Roses still live, neglected as they are, and will come again, through Ellwanger's affectionate devotion to them.

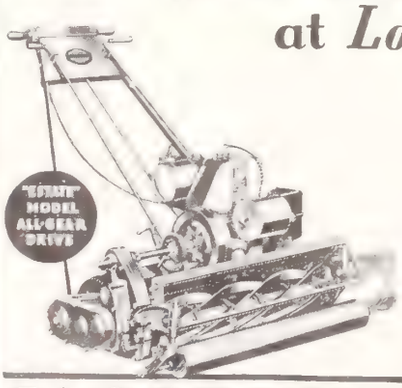
Books between Ellwanger and 1914 leaned English and were only timidly reactionary in breaking away from the exacting method of preparing and planting beds. In 1914 Capt. George H. Thomas gave the world, and America locally, the first serious and extensive work on the Rose, following Ellwanger. Probably *Thomas's Practical Book of Out Door Rose Growing* has supplanted everything preceding it. This work was followed, in 1923, by his *Roses for All American Climates*, which spread over the map, in this country of disheartening diversity of climate, the practical idea that certain Roses are best in certain zones. By this time American Rose growers were liberated from the three foot deep bed. The later books by practical men like Mr. Pyle, Dr. McFarland, Mr. Stevens and Mr. Nicolas are splendid guides. They have given us the backbone cultural books of our time.

The Rose is so popular that everyone who writes a garden book writes about the Rose. The book-hunter, once on his way, will find a great wealth of books, French, German, English, American, and will get something from each. Everybody presents something. A book about Roses, no matter who wrote it or when it was written, no matter, either, how experienced the reader may be, provided it be a book by a real, honest-to-goodness Rose lover who has had his ups and downs, will invariably present some idea, some fact, some experience which it will be good to know. Perfection in Rose gardening has never been attained in one garden, nor by one person, but, to the sum total which combined might approach perfection, each author adds his precious bit. Even in strictly cultural "how to do it" books, this is so. The modern writers have made such seven-leagued strides that the old writers might seem to be quite outmoded in their methods. But not so. Those practical oldsters sometimes tell just the necessary trick by which a Moss Rose, a Tea or a Hybrid Perpetual may be grown considerably better.

So far no mention has been made of the comprehensive work of the American Rose Society, whose whole labor of love is to make Rose growing better. The one important reason for joining any association is for benefits to be gained from membership. In the American Rose Society, the benefits far outmeasure the membership fee. That is possible only because so much service is given without compensation, and so much information is contributed gratuitously. Each member receives in the Spring a copy of the *Rose Annual*, a real book packed with closely edited, first-hand, up-to-date information about Roses from every angle by which Roses may be considered. The 1934 *Annual* will be the 19th number. The series of *Rose Annuals* comprises a unique library in itself which should be in the hands of every Rose lover.

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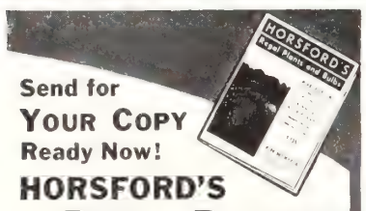
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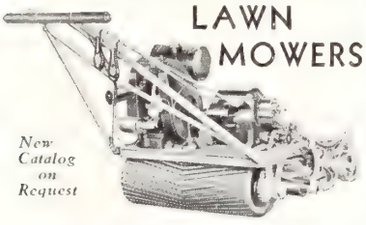
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The International flower show

(CONTINUED FROM PAGE 96)

tinctly Southern flavor and depict scenes such as may be seen in Virginia or the Carolinas in early Spring. One of the important results of this new main floor plan will be to "open up" the area and enhance its feeling of continuity. Also, the division of space is such as to permit a larger number of separate entries than in past shows—a decided advantage to those visitors who are seeking fresh ideas for their own gardens.

Another innovation will be a number of small rock gardens, as well as the usual large ones. This special class will be of particular interest and value because its entries will be on a scale no larger than that available to thousands of people at their own homes. Beyond a doubt these small arrangements will attract great attention, for they will be living demonstrations of what actual rock garden design properly should be.

There is no space here to go into the other features of the International Show—they are far too many and diverse even for mention. You may rest assured, though, that the garden clubs and other exhibitors are doing their level best to make their parts of the show really "bigger and better", and that is tantamount to saying that they will succeed in the effort.

Altogether, March 18th to 23rd will be a red-letter week on the calendars of all flower-lovers who can buy, borrow or beat their way to the Grand Central Palace. The Horticultural Society of New York and the New York Florists' Club, who jointly conduct the Show, are really great public benefactors, for each year they bring to more thousands of winter-weary folk their first breath of the real Spring.

The flower show in Holland

SIXTEEN thousand acres of bulbs in full bloom may sound like a fairy tale, but it is only one of the many sights that will greet visitors to Holland's International Flower Show at Heemstede next May. Once every ten years Holland stages this event, and this is the year.

The beautiful old park of Groenendaal, a fifty-five-acre estate in Heemstede, will be the scene of this truly international exhibition. Here will be demonstrated the most effective arrangements of Spring flowers and shrubbery, with mass plantings of spectacular beauty in the main section. Countless flowers will grace the old Dutch gardens, rockeries, Heather gardens, informal plantings and borders, the duplication of which would be an all but impossible feat in any country except Holland, with her vast resources in plant materials and horticultural skill. Indoors, also, there will be many continuously changed exhibits.

The Horticultural Society of New York is co-operating with the American Committee and with the horticultural societies and garden clubs throughout the United States in bringing this International Flower Show to the attention of all flower lovers and in inviting them to join in a Flower Lovers' Pilgrimage to Heemstede. The S. S. *Statendam* has been selected as the ship on which the party will sail on April 30th.

Arriving in Holland, the flower show itself will of course be the main magnet, but many other things of interest will be seen in the old Dutch towns. Historical and interesting trips to the most beautiful parts of Holland have been arranged; there will be a visit to the Frans Hals Museum in Haarlem, a reception by the Burgomaster at the City Hall, a specially arranged concert in the St. Bavo Church, with its renowned organ, and invitations to visit some of the outstanding private gardens in the castle district of Holland.

Those who wish may return at the conclusion of the stay in Holland, sailing on the *Statendam* from Rotterdam on May 18th. The Committee feels that many will prefer to extend their stay in Europe, and especially to visit the famous Chelsea Flower Show of the Royal Horticultural Society of London before returning.

Applications for reservations for the trip starting on the *Statendam* may be sent to your local garden club, to the Horticultural Society of New York (598 Madison Avenue), or to any office of the Holland America Line or of the American Express Company. Early reservations are recommended so as to be sure of obtaining the type of accommodations desired.

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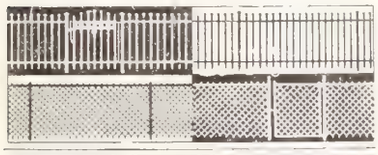
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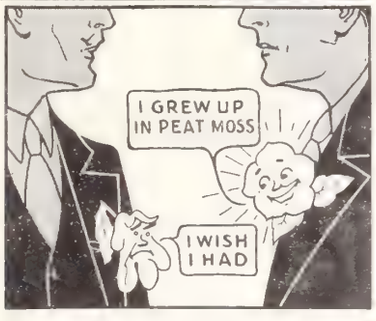


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April 1935



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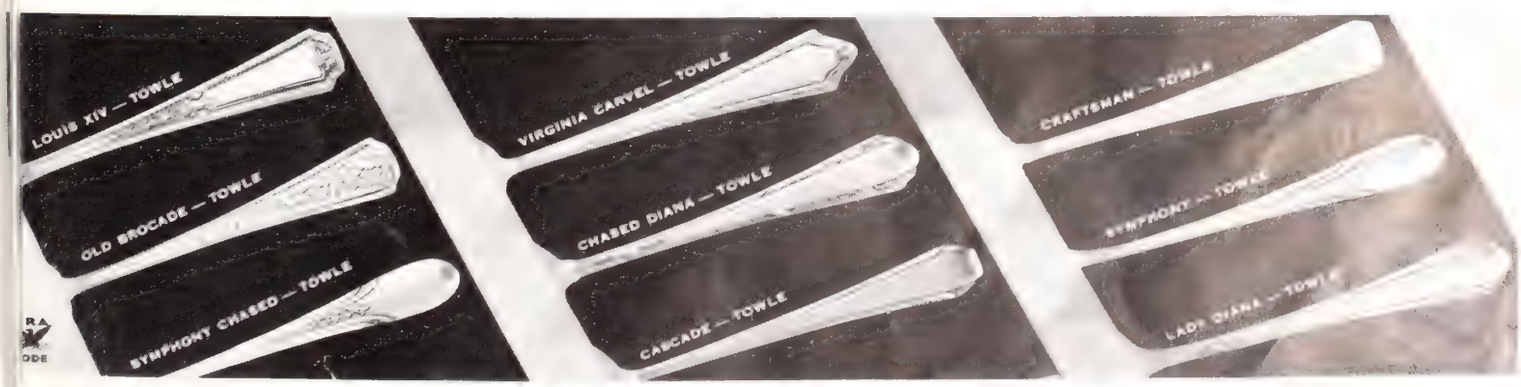
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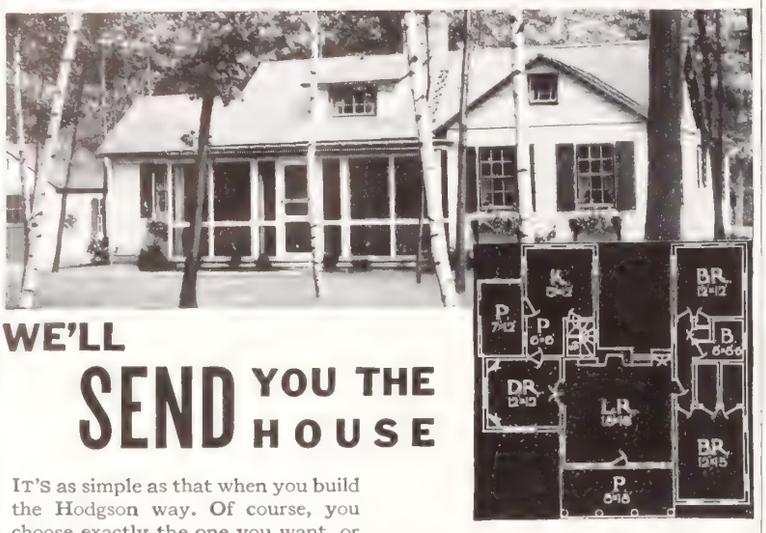
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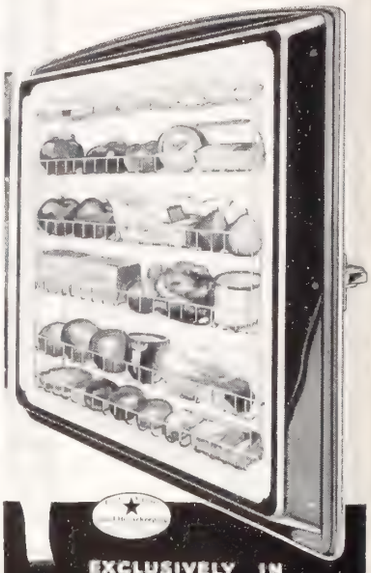
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. . . if we are to judge by the many letters we receive

It is pleasing, of course, to note the steady influx of kind remarks about us . . . especially the personal tone of all these letters. Some mention names . . . First Officer So-and-So, Ashford the steward, Richardson the head barber. But even where names are omitted, people seem to write just as pointedly about men...and women, too. It's the waiter at table 57, or a stewardess, or the gardener. Little things that have pleased . . . personalities.

That kind of congratulation is full of significance to us. For it shows how much more than steel goes into the making of a ship...how binding a tradition can be, in the dining saloon as well as on the bridge. You may speak separately of "seamanship" and "service". But they are in reality different phases of the same ideal . . . racial to begin with, and crystallized into one high, clear code through Cunard White Star's near-hundred years.

It's a two-fold tradition . . . and its influence cannot be escaped, from quarterdeck to galley. That's why passengers speak of captains and stewards in the same breath. That's why, in fact or in intent, these letters are addressed not to the Line but to Cunard White Star men.

JM

August 3, 1934.

Dear Charles:

When I spoke to you, on my return from Europe in June, of two or three incidents in my experience on the Aquitania, you said that if I would repeat in writing what I had told you, you would like to send it to your friend, Mr. Stewart. I neglected to do it because I did not share your belief that he or the Cunard officials would be interested in hearing one more voice in the chorus that sings the praise of that incomparable line. But the inclosed form letter from Mr. Austin moves me to a tardy compliance with your request.

Going aboard the Aquitania in New York on March 7, after an absence of three years, we found ourselves in the friendly and efficient hands of our old cabin steward and stewardess, Ashford and Miss MacNichol. At breakfast the next morning, I was amazed to have Batcheller, the head waiter, remember an idiosyncracy of mine and propose to have a good tart apple sliced into my porridge. About the same time Mrs. Morgan was making her appearance in the Lounge and Steward Hook was greeting her with an invitation to her favorite chair by the open fire. And one of Richardson's barbers even knew how I wanted my hair cut from his memory of having cut it on the Carinthia five years before. I left the ship at Naples, and when I rejoined it at Cherbourg several weeks afterward I had forgotten my choice of table wine, but the wine steward hadn't.

Everywhere on the ship a touch of personal interest warmed the intelligent service and also the hospitality of that prince of the sea, Captain Irving, and of his officers. As long as the Aquitania sails, I shall have another home.

Truly,

James Morgan





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Cruise to
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14,000 miles
$475 up
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42 days, 12,000 miles
$450 up
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HOUSE & GARDEN'S TRAVELOG

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The Sea Island Gun Club specializes in skeet shooting during April. April 30 marks the close of the season's competition for the Cloister Handicap Skeet Trophy. Approximately 100 shooters from various parts of the country are entered in the competition this season.

JUST TO KEEP POSTED

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The Willard Hotel. Washington bound? Be a stone's throw from everywhere to go. $4. one, $6. two up.

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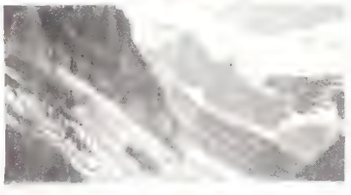
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Banff Lake Louise and Emerald Lake In the Canadian Rockies



(Above) *Banff Springs Hotel in its mile-high mountain setting.*

(Below) *The swimming pool at Banff*





Lovely Lake Louise with its majestic mountain background

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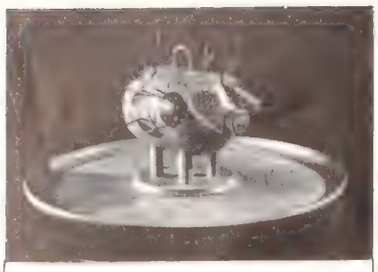


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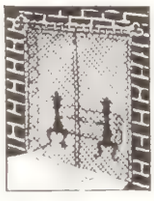
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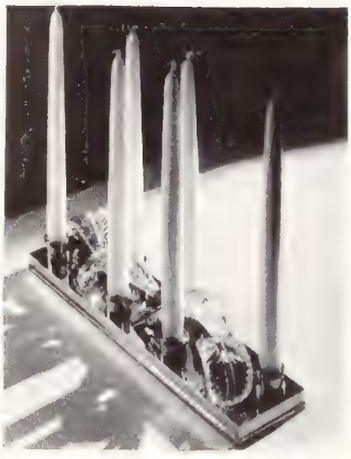
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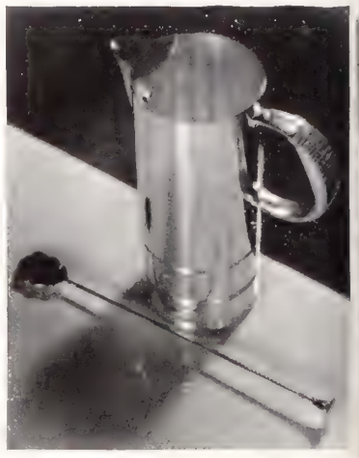


THE fatalistic attitude toward wedding gifts is out. This year's bride knows what she wants and sees to it that her relatives know, too—thus keeping both her decorative schemes and her family's feelings intact. For instance, the table decoration above kind of gets her. She likes what the candle light does to the chromium base and to the curling crystal plumes, and knows that this is just what her dining room needs. Very subtly, she places a large cross just above this illustration in Aunt Alice's copy of House & Garden. The price, incidentally, is $25. 15¼ by 3½ inches. Used singly or in pairs. Wm. Langbein & Bros., 48 Duane St., New York



WHETHER it's to be love in a cottage or on a ranch, if the atmosphere is rustic the pottery above will fit in. In texture and color it follows the work of those inveterate potters, the early Etruscans, so closely you'd never guess its home town is somewhere in the Adirondack Mountains. The glaze is charmingly weathered. Colors are never twice exactly alike for the maker uses the most primitive tools, and his palette varies with his mood. But, one may order green, lapis, turquoise, burnt orange and amber—sure that the results will be thrilling. Vase, 10½ inches tall, $8.50. Sunflower plate, $7.50. Bitter & Loud, 205 East 68 Street, New York





IF THE person she's promising to love and honor is planning to have a bar, the bride might inveigle a doting brother into contributing the newest and smartest thing in Martini mixers, above. It's really a water pitcher gone Repeal and very swank, the convenient handle covered with raffia at the slipping point. Sides straight and plain except for three engraved bands near the bottom. Lurelle Guild, designer. Silverplated, $14.50. Abercrombie & Fitch, Madison Ave., at 45th St., New York



THE design of the quilted spread illustrated above is just sophisticated enough to accelerate an Early American bedroom to match the tempo of a 1935 bride. Those popular Neoclassic motifs, the laurel wreath and a Greek key border, are appliquéd in color on a cream ground. The wreath is repeated in the quilting design. Hand-made of washable and sunfast gingham. In all colors to order. Single size, $27.50. Double, $35. Eleanor Peard, 519 Madison Avenue, New York

[round . . .





GE chevrons march up and down a . bath set to which the towel and cloth above belong. Not only good ..., but greater drying power are the lt of this clever new weave. No hroom could fail to be inspired by of the colors—lemon yellow, sky , lavender, apple green, peach, a ter- y smart new sand color, as well as perennial white. Prices include let- ng in colors to order. Towel, $2; face h, 75c; mat, $4.95. Maison de Linge, Madison Avenue, New York



A NEAT trick that will give *home-made* decorating a distinctly profes-sional air is illustrated above—an urn that conceals an indirect lighting sys-tem. Urns always have done things for the mantel shelf—imagine the dramatic possibilities of this new version. And what simpler or more effective treat-ment for a longish narrow hall than a console table with a dimly glowing urn at either end—what more obviously right for the dining room buffet? The design above is in ivory porcelain. Trimmed in non-tarnishable gold-plat-ing. Height, 11 inches. Diameter at top, 6 inches. Priced at $15.50 a pair. Ovington Bros., 437 5th Ave., New York



SPITE of what the song writers say, bama hasn't a monopoly on stars. three-room apartment in Chicago New York is entitled to its share gets it in the fireplace ensemble ve. Just another reason for going dern Classic. The stars are gold-shed brass. Andirons and tool stand polished aluminum with black iron s. Wood basket is black iron. Com- set, $42.50. William H. Jackson, East 52nd St., New York



THE new housekeeper who would dazzle her spouse with her culinary ability should take note that the broil-ing platter above is the secret of many a cook's success story. A steak that is done to a turn will do more to convince a man that there's an artist in the kitchen than all the fancy dishes a French chef dreams about. A steak en-trusted to this platter can't go wrong, and it will do as much for chops and fish. Cooks both sides simultaneously—no turning. Used for serving, it keeps meat sizzling hot indefinitely. Polished cast aluminum, 10¾ by 16 inches. $2.25. Reichardt's, Grand Haven, Mich.

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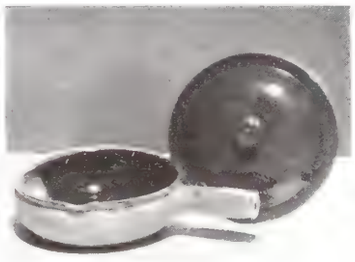
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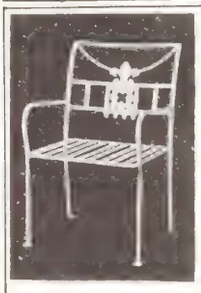
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As one cellar to another, the pic[illegible] at the left, of three jolly good fell[illegible] sampling somebody's wine, is gr[illegible] local color for an underground g[illegible] room. Fashioned entirely of bits[illegible] wood inlaid, its deep, warm colors[illegible] well as shadow effects are achie[illegible] solely by varying the tree. They tell[illegible] there are as many as twenty diffe[illegible] denizens of the forest represented[illegible] one picture. Frame is walnut. 10[illegible] 12¾ inches. Other convivial scenes[illegible] be had to match. $13 a piece. Lil[illegible] von Stegman, 6 E. 69th St., New Y[illegible]

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If the happy couple's new menage[illegible] to go the way of Early Americana, [illegible] should be made a patriotic occas[illegible] and served on a piecrust tray even [illegible] it was to the first citizens. A copy [illegible] one of the originals is shown at t[illegible] left—finished in soft, gray green a[illegible] sentimentally decorated with flowe[illegible] and butterflies in gold and beige ton[illegible] Durable, light-weight metal—han[illegible] painted. Any color to order. 25 [illegible] 19 inches. $14.50. Cocktail size, $6.[illegible] New York Exchange for Woman[illegible] Work, 541 Madison Avenue, New Yo[illegible]



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SCHOOLS OF HOUSE & GARDEN

April Showers

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Children away at school are particularly susceptible to these spring storms. Occasionally they give vent to their feelings in a brief outburst of poetry . . . on the other hand, they have been known to run away with the circus.

More frequently, bewildered parents receive letters from their offspring asserting that they "hate school" . . . that they are "sick of books." Why, inquires a suffering son, was such an awful hole as this selected for him? And a daughter declares passionately that she can no longer bear association with such an unsympathetic collection of people!

Some children, who were apparently contented at school through the fall and winter, become intensely homesick at this time of year. Their mourning re-echoes at home until their parents wonder if it is not sheer cruelty to keep them in school.

Of course, most of these tempests are merely manifestations of spring. They vanish in a week or so and the erstwhile sufferer fiercely resents any suggestion that he might be happier some place else. Life settles down to a pleasant routine again.

There is a chance, however, that the trouble with your child is not merely "seasonal." Possibly the school you have chosen is really not suited to him now, as it was when you entered him—a year, five years, ago. His interests may be entirely different from those of the other children. He may not have been taught to adapt himself properly to school life. These are serious troubles and deserve your attention.

Spring vacations will soon be here. This is your opportunity to learn more about your child's school life. If he isn't happy, is it his fault or the school's? Some difficulties may be ironed out by conferences with the headmaster or headmistress. The main thing is to "take stock," to get to the bottom of the situation.

House & Garden's School Bureau will be glad to help you with advice or suggestions. Its staff is experienced in helping parents find the right schools for their children. If you would like assistance, simply write or call House & Garden's School Bureau, Room 1930, Graybar Building, 420 Lexington Avenue, New York City. Telephone; MOhawk 4-7500.

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BEST of the Dandie Dinmont Terriers at the 1935 Westminster Kennel Club Show was Slitrig Tinker of Heatherden, owned by the Heatherden Kennels and presented here

The Dandie Dinmont Terrier

UNTIL the year 1814, when the great novelist Sir Walter Scott wrote *Guy Mannering*, the Dandie Dinmont Terrier was unknown by its present name.

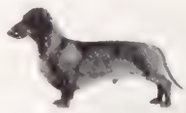
The general opinion is that Scott drew the character of the hero in *Guy Mannering* from James Davidson, a farmer of Hyndlea in the foothills of the Teviotdale Mountains on the Scottish Border, and the likeness was so perfect that Davidson was ever afterwards known as Dandie Dinmont among his neighbors and acquaintances.

James Davidson certainly fitted the character to perfection. He was typical of the yeoman farmers, tinkers and muggers of the border between England and Scotland. He was a great hunter, especially of foxes and badgers, and his courageous, hard-bitten terriers,



TWO of Mrs. Samuel A. Gayley's Dandie Dinmonts pose for their portrait—Tormore of Gay Lea at the left, and close beside her Kilmory Outlander of Gay Lea, a male

DACHSHUNDE



Ch. Teck Flottenberg

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CH. Seale Twinkletoes, a pepper colored Dandie, and All Spice O' the Ark, a mustard. These two excellent specimens of the Dandie breed are owned by Mrs. R. H. Johnston

The Dandie Dinmont Terrier

typical of the border farmers, became celebrated for their gameness. They were generally named Pepper or Mustard (such as Old Pepper or Young Pepper, Old Mustard or Young Mustard) according to their color.

James Davidson died in January, 1820, and his fondness for his game terriers and for hunting was strong to the end. No one seems to know where Davidson obtained his dogs, but a search of Dandie Dinmont history takes us back to 1704 when there was born in Bellingham, in the county of Northumberland, England, one William Allan.

William Allan was a man of rustic shrewdness and independent spirit. He was a piper, like

(*Continued on page* 20)



THREE of a kind from the Buccleuch Kennels: reading from left to right, they are Champion Auld Pepper O' the Ark, Champion Auld Mustard, and Champion Auld Nick

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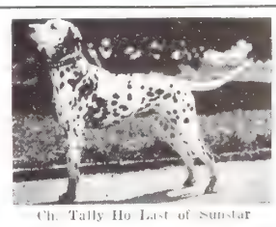
Dandie Dinmont Terriers

The fame of these sturdy little [illegible] days. That noted author owned a breed of Dandies [illegible] ligence and fidelity. Dandie Dinmonts are game and powerful in tackling fox or badger underground [illegible] acter and disposition. In color the Dandie is mustard or "pepper" color. Males weigh from 18 to 24 pounds—females about a pound less.

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Ruffcote Kennels, Silver Spring (near Wash., D. C.), Maryland
Mr. Robertson Ward, Chichester Road, New Canaan, Conn.

A-B

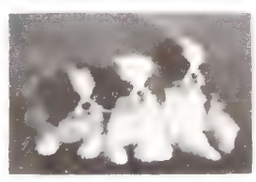


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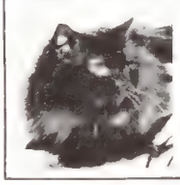
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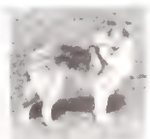
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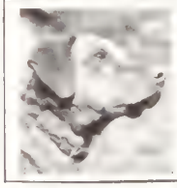
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The Dandie Dinmont Terrier

(CONTINUED FROM PAGE 19)

Homer, travelling from place to place, becoming famous for his music, his songs and his dogs. His was a roving disposition, and he finally married into a gypsy family to abide in the romantic wilds of Rothbury. There he repaired pans and kettles, made baskets and so forth, but the one pursuit for which he would drop everything else, and in which he excelled, was the hunting of otters. For this sport he kept eight or ten terriers, unmistakably the earliest clear type of the Dandie Dinmont.

A great day's sport would always be given by this humble piper when he brought out his pack of Dandies to hunt the otters in the Coquet Water. It was a grand day for the villagers. Like most huntsmen he had a few outstanding workers, the names of these being Charley, Phoebe, and, best of all, Peachem. It was on one of these hunting expeditions that Lord Ravensworth made the offer to William Allan that he would like to buy Charley, but old William's answer was, "By the wuns, his hale estate canna buy Charley." Peachem was the outstanding Dandie in the pack, a dog, like so many Dandies, of great character and wonderfully clever.

When Peachem was on the track of an otter, so sure of a kill was Allan that he would remark "that when Peachem gees mouth I durst sell the otter's skin." William Allan died in 1779, aged seventy-five years. His son Jamie, born in 1734, carried on the terrier strain, and he in his turn had a son who possessed a dog which was the descendant of Hitchem, well known in Dandie history, named "Old Pepper," and thus is established the relationship between Piper William Allan and the present-day Dandie Dinmont.

To know a Dandie Dinmont is to love it. Those who know and understand them say they are unlike any other breed of terrier. Some say that there is still something of the untamed about them. For love, they will do anything, but everyone who has owned a Dandie is aware of the extreme sensitiveness of the dogs of this breed. It is said that a Dandie never forgets or forgives an injury, although he understands firmness and is respectful of and amenable to proper discipline. A dog of such type as this, properly handled, becomes about as satisfying a canine companion as any human being could ask for.

Dandies are unusually clever and those who try to understand them will soon realize that there is much truth in the marvelous tales told of their pluck and prowess. They have been given the

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DANDIE Dinmonts at the Fiuaway Kennels giving their own version of some of the reasons why this breed has had such a hold on its supporters' hearts for so many years

The Dandie Dinmont Terrier

names of "fighters", but their adherents say that that appellation does not fit them entirely, especially in its evil sense. But if a Dandie fights, he fights to kill or be killed. Defeat is something he will never acknowledge. Once he has fought another dog he will never rest until he has killed it, or he has been killed. But it is among the Dandies themselves that most of the fighting is done. It is rare that they will pick fights with strange dogs. Dandies ignore entirely or are friendly with other dogs, but if attacked they will give no quarter and expect none.

The Dandie Dinmont of today is in most respects the same as the Dandies that were raised by the tinkers on the borders of Scotland and England more than two hundred years ago. Dandies for show are, of course, trimmed and kept in top form. But no matter what his looks are his spirit and nature remain unchanged.

As a house dog and companion the Dandie is unequalled. He is never a disturbing element. As a guard he is excellent beyond belief, especially in homes situated in isolated places. His powerful, deep-seated voice is pretty sure to keep undesirables away; at least his warning is not one to be ignored or lightly treated.

Until recently the Dandie was not what might be termed a well-known or fashionable breed in America. He is still the unspoilt terrier and quite distinctive with a broad-domed skull, plenty of room for brains, a round bright eye expressive of great determination, intelligence and dignity; deep stop, long low body suggestive of quickness and strength. He has a rough coat composed of warm, weather-resisting under coat with strong and harsh outer coat. I suppose that the Dandie has the most powerful jaw of any terrier of his size, and once he takes hold, like the Bulldog, he does not let go.

Dandie Dinmonts are born smooth coated. The peppers are bluish-grey to bluish-black; mustards, beige to reddish brown. The Dandie is undaunted in difficulties. He is jealous, devoted, a real clown with the dignity of a king. He is extremely easy to housebreak; some claim that he is born house-broken.

The chief points to look for in the selection of Dandie puppies at from two to four months old and after are: A moderately short head, strong muzzle, large dark eye, rather strong, well-bevelled skull, close-set, drop ears, strong neck, rather long body, distinct arch of loin, great bone, and short legs.

The real Dandie is a mass of contradictions, but once you have one, and lose it, you will replace it with no other breed of dog, because no other can replace the loss of the eyes that looked at you with a "touch of the devil and the spice of a saint."

—C. J. HAPPICH.



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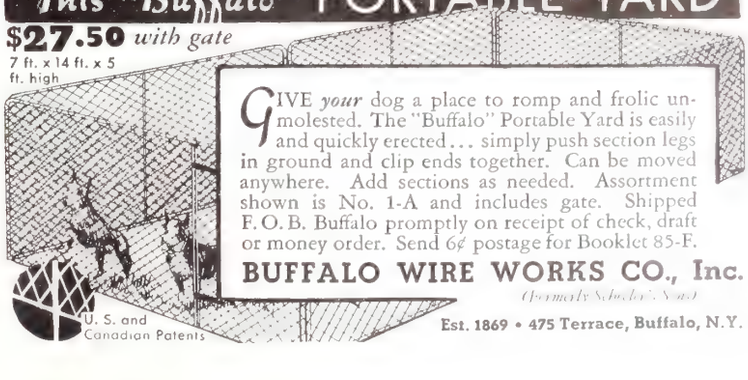
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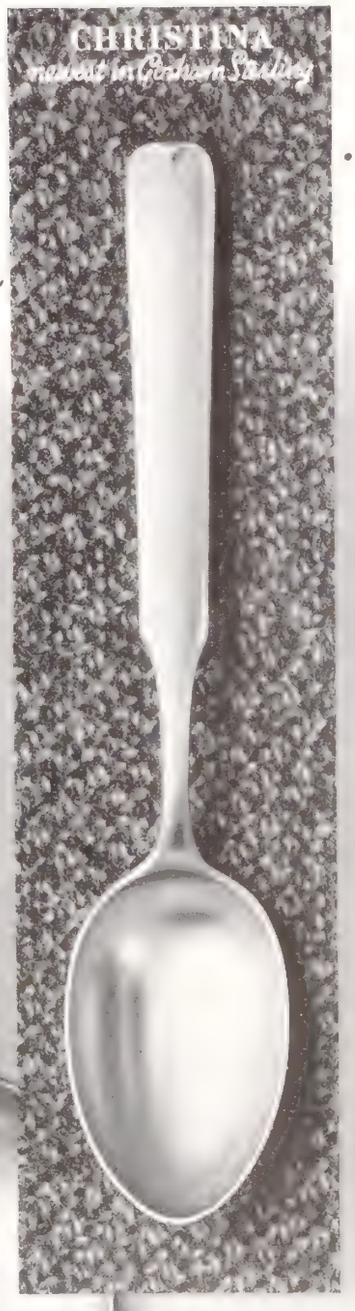
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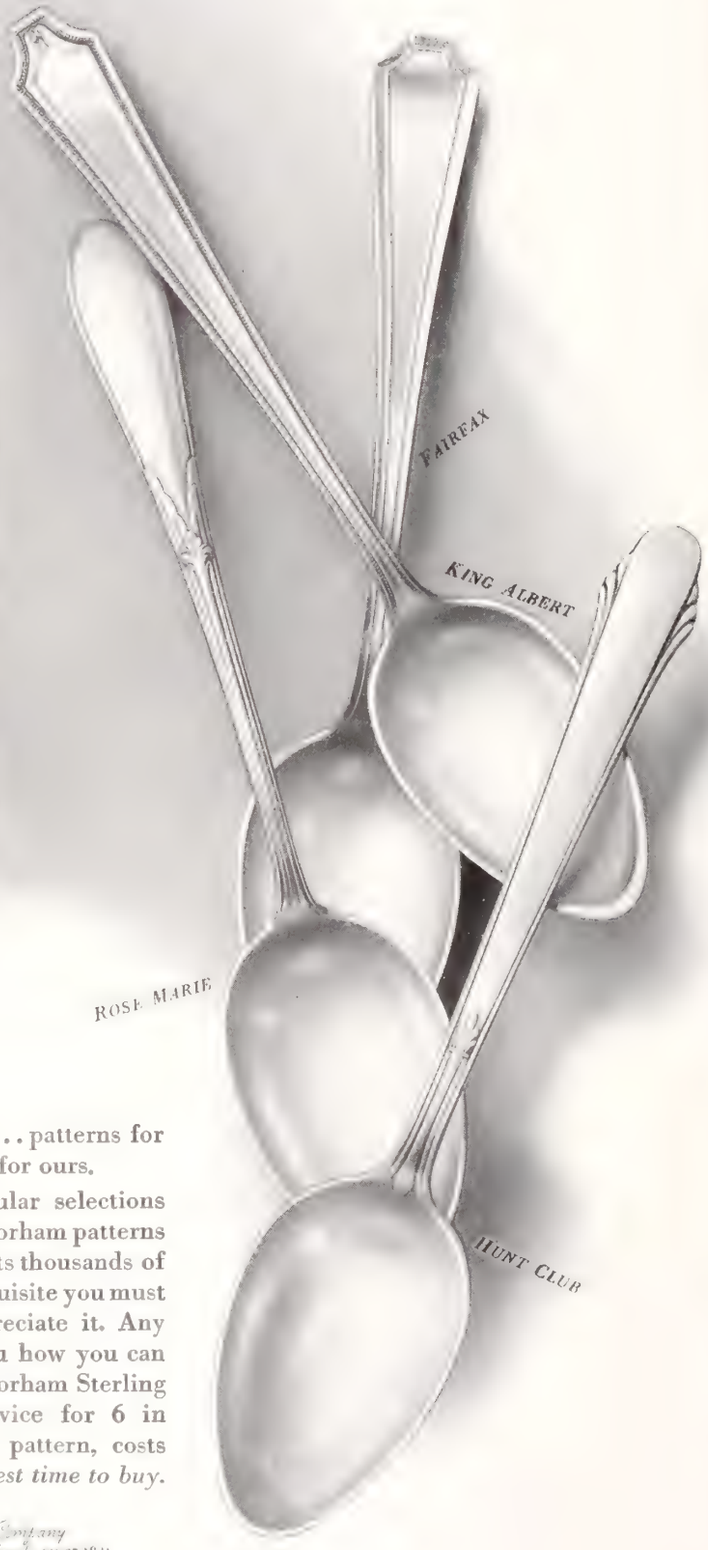


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WHAT'S WHAT IN HOUSE & GARDEN



▪ What's wrong with your heating system? Is it all that it should have been last winter? If not, now, while the memory of its deficiencies is still green, is the time to make the necessary changes or begin shopping for a new one. Don't be like the little man above when next the thermometer begins to flirt with the zero mark. Delay only long enough to read Godfrey Ernst's survey of heating systems on page 40





▪ What is life in the country without a few animals for companionship, or for milk, butter, eggs, pork, etc., if you must be practical? It's our feeling that the novice in rural living should know more about his four-legged friends, and maybe about some of the two-legged, as well. Hence the article succinctly termed "Barnyard" on page 54. This is the first of a series



▪ All over the country are thousands of little ladies busily scurrying about preparing for some certain day in June. And for each of these are some dozens of relatives and friends who must not forget to be represented in the gift display that will be part and parcel of that Day. To help the bride, the groom, and those others we have given over sixteen pages of this number and follow with twelve in our next. And each page of these bride's portfolios is packed full of things any new homemaker will treasure for years to come

Fashions for MENUS

by JOSEPHINE GIBSON



AN EAR to the ground and an eye to the tables of bright young brides who entertain reveal an artful lack of fuss and tethers in the trend of menu modes.

Informality is rearing its pretty head in the planning of luncheons and suppers. The advancing art of the sandwich enters a new high phase. Sandwiches are fabricated on the spot, of bread or toast—with cheeses, cold meats and delightful ready fillers such as Heinz sandwich spread, Heinz peanut butter and Heinz India relish. Unique but delicious blended flavors in sandwiches are yielded through bold experiments in combining ingredients.

Easily at hand we find all manner of relishes and flavor contrasts—shrimps, anchovies, Heinz olives, Heinz gherkins and pickled onions, as well as Heinz tomato ketchup, Heinz chili sauce and Heinz prepared mustard.

And, displacing coffee is a large tureen of steaming hot Heinz consommé, another of the *57 Varieties*—an ideal hot complement to the otherwise cold repast, and one that all will welcome.



THE BULLETIN BOARD

FURNITURE AND MANNERS. By merely glancing at furniture, students of this mobilary art can tell the spirit of the age that produced it. When tavern tables had to be braced with iron, it was evident that much robust eating and drinking was the custom. When refinement appeared, it cropped out all along the line—the chaste prose of Joseph Addison corresponded with the delicacy of Queen Anne card tables and the elegancies of Sheraton's designs were matched in Fanny Burney's writings. Future students will doubtless find some connection between Hemingway's repetitious style and metal tubing chairs, between the contemporary introspective farm novel and the contemporary amorphous designs for radio cabinets.



BETWEEN THE SHEETS. A hundred or more years ago the problem of sleeping was complicated by damp sheets. One was apt to find them at country inns and in houses where the heating was inadequate. The Hon. John Byng, whose *Torrington Diaries* of travels around England in the 18th Century are just being published, always carried his own sheets with him to assure their being both clean and dry, and when these were not available, he took off the sheets and slept between the blankets. We read, too, of a famous lady who perished in 1661 from, so the ancient account reads, having "unhappily lodged in damp sheets." She evidently was too polite to say anything about them.

SOMETHING MORE THAN NAME. After contemplating some of the names movie stars adopt, one realizes that names have little to do with careers. Was not Sir Robert Smirke one of England's greatest architects? There was a time when virtues were attached to children at birth by doting parents—and the children managed to survive and become useful citizens despite their names. For the guidance of hectic parents we suggest the following names of Revolutionary worthies from Connecticut: Wait Goodrich, Increase Barnard, Desire Baldwin, Wise Barnes, Remembrance Smith, Temperance Bennett, Pomp Free, Lent Hotchkiss, Submit Bartholomew, Lively Beach, Comfort Beebe, Redeemer Bell, Deliverance Merlin, Pardon Abbott, Constant Bushnell, Rouse Bly, Joy Bishop, Freelove Blake, Prosper Booth, Concurrence Bonfay, Preserved Brumley, Providence Buckley, Friend Beemont, Noble Benedict, Freegrace Billings, Pure Bunnel, Mark Adore, Zealous Atkins, Cash Africa, Cuff Ackley, Cherub Abell.

TO A SHIP'S TIMBER USED AS A MANTELPIECE

You, who have ridden the enemy of fire,
  You, who have lain on moody and insolent seas,
Day after restless day, are growing drier
  Here in this quiet room, than uncut trees
Of a mountain wood.

  Have you forgotten the ocean?
Your vessel's name? The gales she has weathered alone?
You are so still . . . so utterly without motion
  Anchored forever now, between lips of stone;

Ageless and worn, you're spending your hearth-warmed hours
  Safe on shore away from the sea you love;
Adventure is done . . . you're holding a vase of flowers.
  A clock, a candlestick . . . and a lady's glove.

—MARTHA BANNING THOMAS.

SOUTHERN GARDENS. Late in April—from the 22nd to the 27th, to be exact—Garden Week in Virginia will be with us again. Each year this show-time for the fine old homes and gardens in that state draws more and more visitors from near and far to wander through places whose like is not to be found elsewhere in America. It is an experience that is most assuredly not to be missed, even though one may have but a few brief days at one's disposal. The American Automobile Association office in the Mayflower Hotel, Washington, will be glad to send you the details of routes, the names and locations of the various scheduled gardens, and all the rest of the practical details.



NIGHTINGALES. Starlings have become such a nuisance to many of our country house dwellers, these days, that apologies for them are now usually offered to overnight guests. The hostess says, as bedtime arrives, "I do hope the starlings won't wake you in the morning." However, it's a ten-to-one chance that they will. In some parts of Italy they order the birds much better. The hostess of a villa above Florence, seeing her guests to their bed chamber, wished them good night and remarked, "I hope that the nightingales won't keep you awake." O blessed insomnia—to be kept awake by nightingales! But starlings—well they're something else again.



LITERATURE. . . . mayed to find they don't make our pulse beat any faster. Here, for example, is a collection of scraps. They once meant something to us. . . . To get a tarnished effect on wood, cover it with silver leaf, brush graphite over it and then lacquer. . . . Put gas lime on soil in late Fall to kill cutworms. . . . A Yankee woman whose country home has only one guest room calls it an almost guest-proof house. . . . A Southern lady gave her advice for Rose culture as follows: cut off their heads and feed 'em like hawgs. . . . Philemon, a Greek poet of 360 B. C. who wrote ninety-seven plays and died in his hundredth year, lived on a diet of wine, bread, capers, leeks and tough asparagus.

QUALITY RETURN. There is every indication that quality in decoration and house furnishing is on a healthy up-grade. Better fabrics and better furniture are being demanded. Many decorators are too busy to think or eat. Between wearied gasps they were able to report that clients are no longer satisfied with mere surface smartness—they are requiring good goods and are glad to pay for them. Antiques, too, are beginning to fetch normal prices.



POTTERY AND GLASS NOTES. In Pittsburgh, where the potters and glassmen of Ohio and Pennsylvania assemble to show their new wares, some noteworthy tendencies have recently come to light. As we have often prophesied, there is a deal more clear crystal and far less colored glass in the better lines. Clear and frosted finishes, however, particularly in pieces for informal entertaining.

From California comes buffet ware in flat, brilliant finishes or matt white, all very nice for the modern apartment or the country house. The American potters have turned out some wholly sane forms in dinner ware—simple, quite modern and capable of taking various types of decoration. Band treatments are everywhere. We are delighted to find at least one American manufacturer making a breakfast service with a really man-size coffee cup!

ON THE COVER. This month's issue of House & Garden comes to you all dressed up in a provincial dining room scene painted by Pierre Brissaud from a room in the Hollywood, California, residence of Ernst Lubitsch, the celebrated moving picture director. H. W. Grieve and Jetta Goudal Grieve were the decorators. Other views of this same residence were shown in the December, 1934, issue.



CONDE NAST ENGRAVINGS

Nineteenth Century in colors of today

Top notes in the Spring decorating scale are found in this 19th Century library—Classic theme, elegance, dark color with vivid highlights. Brown predominates, other furniture being in tête de nègre satin. Completely successful is this dark tone, with blue and yellow accents, against gray painted drapery walls. In Mrs. Skirvin Adams' New York house. Thedlow, decorators

Spring Decorating

10 TOPS: CLASSIC MODERN LEADS • GEORGIAN GAINING • MODERN ACQUIRES CHARM • TEXTURED MATERIALS • QUANTITIES OF SILK • QUILTING EVERYWHERE • WATCH THE WINE COLORS • DARK WALLS • GAY CEILINGS • GAME ROOMS GALORE



For your Spring decorating the new season offers refreshing abundance of stimulating ideas. Decorators have never been so fertile in tempting schemes—nor shops so exciting. In order to give you a vivid picture of what is happening in the furnishing world, House & Garden has surveyed the field, questioned countless authorities and wormed out of fourteen prominent decorators their brightest new thoughts, which you will find illustrated and described on this page and the four following pages.

THE STYLE OF YOUR ROOM. Classic-modern—that cheerful blend of new and old—and Classic styles still top the list of favorites. Running a close second is the English 18th Century. Pure modern is outgrowing its gas-pipe stage and is gathering unto itself charm in color and a feeling of elegance. If you are the type that hankers after feminine flutter—bows, ruffles, curves—Victorian decoration beckons you on. Finally, that faithful stand-by, Early American, is still as good as ever—simple, sturdy, dependable.

THE COLOR STORY. Dark rich colors lead in the Spring spectrum. Wine shades come first—plum, Burgundy, mulberry, raisin. You will see much gray this season. White persists but is now combined with vivid accents. Yellow glows everywhere and we prophesy lots of pink. Blue is important—a dark, bright blue or the new cool shade known as "stratosphere". Dark walls are increasingly popular—brown, plum, elephant gray, navy, olive, emerald. New color combinations that you will see this Summer are flame, brown and white; brown with silver and pink; olive green, chartreuse and yellow; plum with pink; gray, brown and yellow; pink, red, black and silver; aubergine and yellow.

WALL PAPERS. Classic designs, simplified, modernized, top everything. It's a year of big patterns—overscaled flowers, wide stripes, big dots. Colors are clearer, brighter, more contrast between pattern and background. Many papers are in two colors. Dark grounds abound. Light, clear yellow is replacing chartreuse; much gray; also the use of metal colors—gold, silver, bronze. Burnt orange is a new note; bright green with white is smart, and look for plenty of pink. Practical note: Many of the new papers are washable and fast to light.



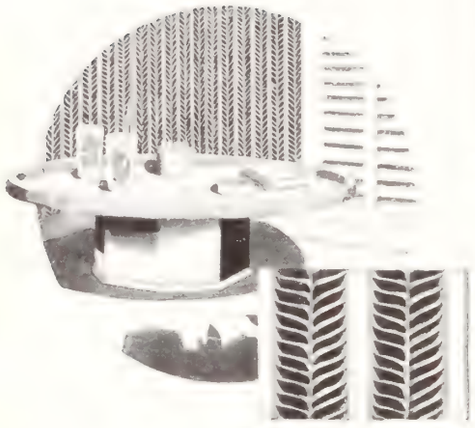
FABRIC FORECAST. New colors, modern versions of period designs, highly stylized floral patterns, revival of stripes, texture, quilting galore and the growing use of luxurious silks tell the Spring fabric story. Classic-modern patterns the big theme. Designs are bolder; colors clear and strong. Wine, bright blue, Empire yellow, mulberry, brown and a new orange-red predominate over pastel shades in chintzes.

Sheer curtains this Summer will be of real fish nets, open-mesh cottons or chiffon-like rayon fabrics which come in marvellous colors, and charming printed organdies, some in colorful stripes inspired by the recent Guatemalan exhibitions. Novelty weaves in plaids, checks and stripes are featured for slip covers. Leather grows in popularity and now comes in delectable colors. Cover your chairs, whether they be period or contemporary, in one of the modern fabrics showing plenty of texture.

ON THE FLOOR. Texture is all important in new rugs and carpets. Shaggy effects, hand-tufting, embossed surfaces and all manner of weaving tricks give the desired rough look. Solid color rugs grow in popularity and the new broadloom carpets are triumphs in color. Modern designs predominate. Inlaid rugs, with their possibilities for individual designs, offer all manner of inducements to the ingenious decorator and are frequently the solution of a difficult, badly-shaped room.

Clear-cut modern designs in vivid colors characterize summer rugs. Sisal is the most popular material and combined with fibre achieves a smart-textured effect. Big lengthwise stripes are newer than plaids. Classic motifs—stars, arrows, laurel, etc.—are also found, together with interesting tweed and twill weaves.

So much for our bird's-eye view of the Spring decorating field. Following are the interesting and varied opinions expressed by the decorators whom we interviewed in our desire to give you the complete picture, illustrated with sketches giving bright new furnishing ideas and photographs showing the five outstanding styles in decoration today. These comprise an 18th Century English interior embodying a new wall treatment; an Empire scheme with modern effects in color; a modernized Georgian room; an example of pure modern in decoration; and a Victorian scheme with rococo tendencies.





Crimson cord curtains under white cast iron grilles. Bruce Buttfield

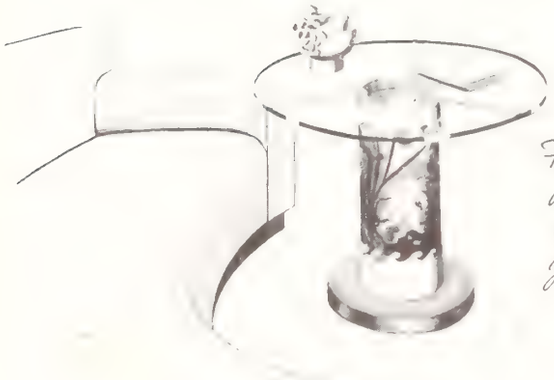


Joseph Mullen's Regency windows pink, plum and white

New Wall treatment—white metal lath against vivid green. Macy's



Apartment modernized with stretched velvet on walls and door. Empire Exchange



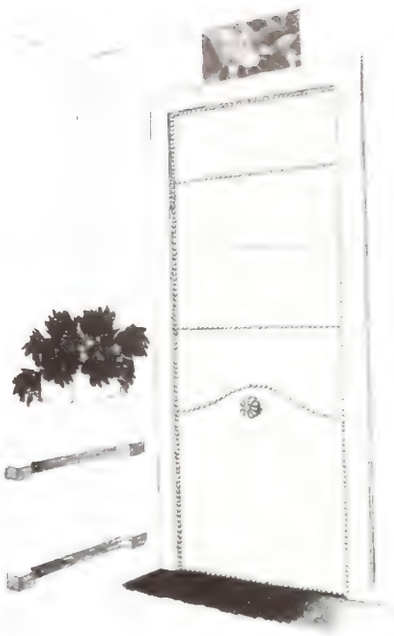
Fish live happily in cylinder [illegible] of crystal t[illegible]. James Pendleton

DONALD DESKEY thinks that the number of examples of bad taste masquerading under the term "modern" have been gradually eliminated. In addition to sound design, avoidance of tricks, and the utilization of all manner of practical new materials, he looks for less severity in modern decoration, varied and more interesting color effects and a general feeling of greater elegance.

MRS. TUCKERMAN DRAPER believes that the color trend is definitely towards dark, clear colors. These should act as a foil for bright, rich accents. Mrs. Draper endorses the following combinations for both town and country living rooms: Burgundy with pink; battleship gray with mustard yellow; olive green with white; midnight blue with jade and cream. She feels that the popularity of boldly patterned English chintzes will continue. Bedrooms can be in a higher key—for these, lemon yellow combined with white, and light blue with white are good. A bedroom in work at the moment is developed in sky blue throughout.

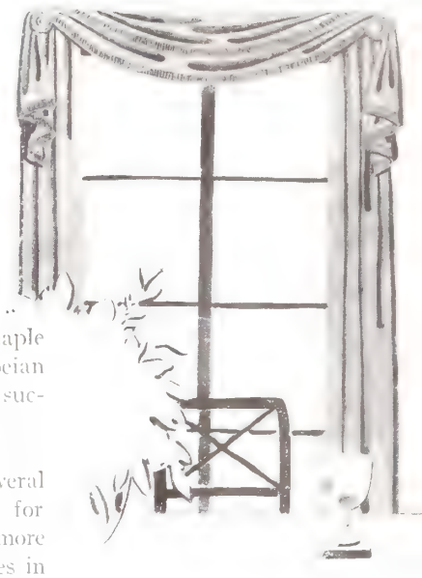
PIERRE DUTEL believes in English 18th Century styles as best suited to American ideals of comfortable and charming living. However, he gives his Georgian rooms a modern air with new colors and fabrics. And you'll invariably find Chinese notes in his English schemes, such as the bamboo details and painted panel shown on page 30. In this Georgian living room in Mrs. Charles T. Wilson's New York apartment, the grained walls





Modern door covered in beige leather studded with brass nails Macy's





These curved wood curtains will not fade or flap Empire Exchange

are painted dark green; green also are the bamboo chairs. The sofa is in lemon yellow velvet, which picks up the yellow in the Chinese panel. He introduces glass ingeniously with strips of ruby mirror framed in bamboo used to outline the panel. Other furniture here is 18th Century English mahogany.

HOBE ERWIN is partial to neutral schemes, founded on natural colors, depending more directly on the play of values and textures rather than on decided colors and strong contrasts for his effects.

He endorses the new metal-finished fabrics, soft and lustrous materials looking like molten gold, copper, silver and a range of jewel colors used as hangings to give a sharp accent to a room developed in grays, beiges and natural leather tones. He is importing a new woolen material with a rough, knotty texture, which he had hand-woven in Morocco in two weights—heavy for upholstery—lighter for hangings.

WOODWARD FELLOWS, of Regent House, feels strongly that comfortable living is the first consideration in doing a room. He prefers sturdy furniture, colors on the dark side and practical fabrics, usually boldly patterned, all-over designs.

A livable scheme for a library just completed by Regent House consists of dull yellow walls with red curtains, and red covers welted with strong blue for the comfortable furniture; other pieces reverse this scheme, while still others are covered in bold plaids in which all the colors in the room are incorporated. Furniture is mainly fine old maple and mahogany. Olive green with notes of Pompeian reds in a terra-cotta room has also proved a successful and interesting color scheme.

MARIAN HALL, of Tate and Hall, says that several years ago most of their decorating jobs were for people in New York apartments; today, with more and more people making their permanent homes in the country, the majority of their work is along English 18th Century lines as the architecture of these new houses seems to be mainly Georgian. A pleasing color, and one that Miss Hall feels makes an excellent background for mahogany furniture, is yellow which she uses for both winter and summer decoration, combining white with it in summer, warm wine tones and red in winter.

On page 31 you will see her engaging new idea for walls in a country house hall. Here along the entire staircase she has used beautiful old porcelain birds on brackets. Their brilliant colors stand out in sharp relief against the warm yellow walls and pine woodwork.

MRS. TRUMAN PARKER HANDY, of Thedlow, carries out the Classic theme in the majority of her charming decorating schemes—Directoire, Empire, Regency, Classic-modern. She likes the new, dark colors, her latest scheme being the daring combination of gray and brown in the 19th Century library shown on the frontispiece of this issue. She is equally successful when using vivid colors, and likes



Pierre Dutel uses bamboo brilliantly in Georgian room with dark walls

light, clear tones for bedrooms such as those used in Mrs. Skirvin Adam's bedroom shown on page 31. Here the walls in a vivid blue-green striped paper form a flattering background for the Empire bed drapery of white satin edged in red fringe.

GRACE HYMAN HUTCHINS feels that the popularity for off-whites will continue, particularly for in-town use as they bring a fresh look and feeling of light to any room. She uses off-whites successfully with dark, warm colors—browns and reds, for example.

Mrs. Hutchins believes the ideal way to project a scheme of individuality is to have the textiles specially designed and woven. Because these special materials prove to be no more expensive than the finer grade of stock materials, this procedure is being followed more and more.

A recent project has incorporated neutral beiges, off-whites, peach and gray-blue. Darker beiges and browns in the carpets and inlaid floors give weight and warmth to the lighter colors.

T. LUKE KELLY, of the Empire Exchange, known for his dramatic Empire and Regency rooms, now turns to Georgian decoration for his latest schemes—mahogany, pickled pine, big flowered English chintzes, lacquer, greater elegance. However, he gives this type of decoration an up-to-date look with modern lighting and clear, modern colors. He sponsors dark walls, is partial to the wine colors, favors a new vibrant orange-red, thinks (*Continued on page* 84)







Donald Deskey's new use of glass bricks inside the house



Marian Hall's gay wall idea— porcelain birds ascending staircase



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Elisabeth Low's Victorian scheme—Rococo bed in tufted satin, flowered carpet



Elegance, brilliant color, Empire theme in city bedroom. Mrs. Truman Parker Handy

A Midwest garden for coolness and shade

By Kate Brewster



VERY queer things are happening these days in the way of weather. It is hot, cold, wet or dry in such extremes and with such spontaneity that I who am the oldest living gardener in the Middle West have come to the conclusion that we must scrap all ancient convictions and turn to new ways and means.

Contrary to Eastern belief, the region of the Great Lakes has hitherto been a delightful summer resort. We are ardent and enterprising in the Middle West, so when we had a hot spell it was hot and our thunder storms were second to none in majesty and violence. We always had a drought from the first of July to the middle of August which did nothing more serious than to assure sunny weather for those weeks and the rain, when it came again, was torrential. In the Winter we had short and sharp cold snaps and occasional blizzards whose eighteen inches of snow were a boon to all gardeners. The garden's enemies were warm, sunny Winter days that melted the covering snow as fast as it had fallen, uncertain Springs with severe frosts sometimes as late as the 25th of May, and killing frosts by the 25th of September which left bare gardens through October, which was a charming month, sunny, warm and invigorating.

And now what has happened? For three years we have had practically no snow and the Winter, except for a day-or-two plunge to far below zero, has been damp and warm. For three successive Summers we have had drought, culminating this year (1934) in such dryness as the region has never known in all the recorded history of weathermen. In one twelve-hour period in the early Summer the thermometer performed the dizzy feat, in the Chicago district, of swooping down from 102° to 48° and bouncing back to 90°. In fact, the Midwest has now joined the South, the East and the Far West in cringing before one Act of God after another.



What this has done to the ordinary run of gardens any gardener can imagine, and yet certain plants have stood up during thick and thin, doing rather better than usual—one of the things that keeps us all gardening. For though every year there are a certain number of flat failures, every year there are a few successes beyond anything the garden has ever before boasted.

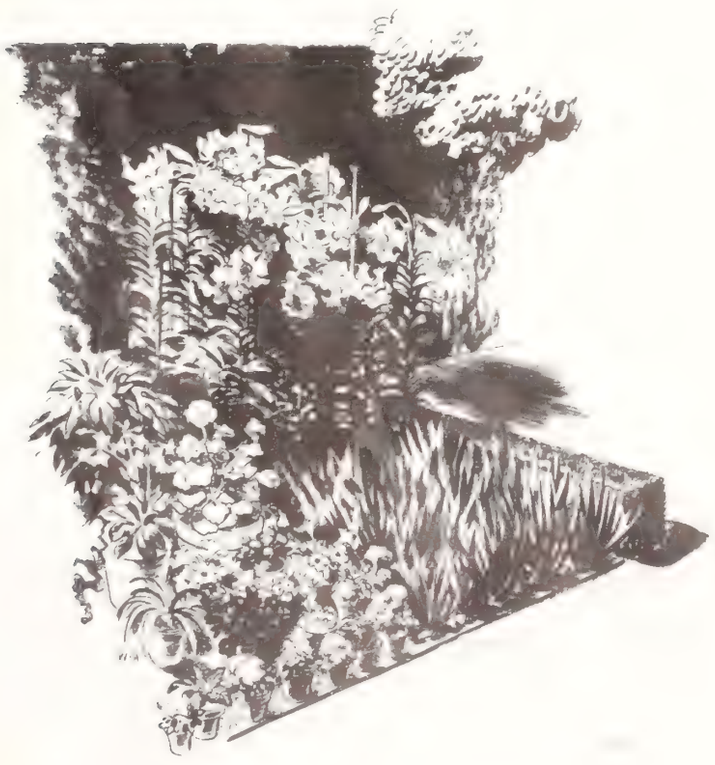
So if this stretch of the world is facing a real change of climate, if we are doomed to drought and sunny, untempered heat, we must make a thorough study of the plant material that endures, and use it so well that it seems chosen, not obligatory—and if I were to begin making a new garden I am pretty sure just how I would go about it.

The first considerations would be coolness and shade which would mean, in the long run, nothing much but green and water, with flowers in the Spring of a very few varieties that keep their foliage through the Summer or that disappear completely after they have bloomed. For Summer, if you must have color in the garden, potted plants, set about in orderly groups, would be used.

The garden would be formal because, contrary to accepted theory, that is the easiest sort of a garden to manage under adverse conditions and is kept in order with less effort than the usual modified naturalistic designs. The lines would be straight, the planting austere with only as much grass as can be kept green with artificial watering.

The sprinkling system, which would be planted before ever a spade was turned, would be an ornamental feature of the garden. How charming it could be to have long panels of turf with rows of little fountains rising straight out of them at regular intervals, cooling the air and your disposition as they rose. At the same time, in these days of expensive labor, it would be economically time-saving and discount the initial expense over a very short period.

Next, a swimming pool would be installed very close to the house and as a special feature of the garden; and the bathhouses would be planned in such a way that they could be used as a little casino where cooling drinks and shady naps





would go hand in hand with dressing rooms and showers. It would be built not too near the house and be served by a path that did not lead through the garden, so that casual visitors invited to use the pool might reach it without getting into the family's way.

The trees would be Elms and Thorns, with Hemlocks and Yews (*Taxus cuspidata*) for evergreens. The flowers would be Spring-flowering bulbs, Peonies, Iris and Lilies. There would be flowering Crabs, Lilacs and Philadelphus (*verginale*) somewhere about to give variety of interest.

This list may seem very restricted but everything in it, except the bulbs, is handsome throughout the Summer, and nothing is so comforting on an over-hot day as simplicity and order. If you are a beginning gardener, beguiled by all the gaudy sins of a seed catalog, you will read it with scorn, but be sure that with each year's experience green leaves and green grass will grow more desirable and flowers gradually will become an incident rather than an object. Besides, these suggestions are for the garden that is really an extension of the house which must be kept in pleasant order, just as a room is kept, and it is assumed that somewhere is a picking garden full of flowers and with ample place (*Continued on page* 106)

THE severe droughts and heat which every Summer descend upon one part or another of the country give special point to this garden planned to withstand such extreme conditions. Here, coolness and shade are provided in order that the garden as well as the gardener may enjoy all possible respite from the prevailing heat. Formality of design has been chosen as easiest to keep in order

AN underground sprinkling system embedded in the turf panels keeps the grass and adjoining flowers fresh and, on hot evenings, helps measurably to cool the air. Elms and Thorns are the deciduous trees, with Hemlocks and Japanese Yews as evergreens. The view here is of the garden as it appears from the house terrace. At each end of the pool the wa-



BRUEHL-GOODWIN PHOTO CONDÉ NAST ENGRAVINGS

Spring setting for new silver

GORHAM'S newest pattern in flat silver, "Christina", inspired this crisp Spring setting. The design, from provincial Norwegian sources, is strong, modern, smart. More news is the dark cloth with appliquéd white tulips. Mosse designed this especially for House & Garden. Plaid plates, green flower pots: Carbone. Soup cups: Macy's. Emerald glasses with crystal bases are a new Fostoria pattern: Abraham & Straus

The coming and going of tides of taste

By Richardson Wright

Dictionaries, with their canny way of being on both sides of the fence at once, define taste as the capacity for discernment, which can be either good or bad and can affect everything from morals to furniture. As a fashionable word, taste seems to have come into smart usage in that English era of luxury and dirt, the 18th Century. At that time the capacity for good taste in personal surroundings apparently was restricted to the upper classes—a sort of Heaven-dispatched talent—and rarely did it filter down to people of less ambitious circumstances.

Somewhat of that same connotation of taste has been prevalent here. While England still looks to the Court and the Quality as monitors of taste on many matters, one does not, in this country, expect the White House to set the style in matters artistic. The contemporary Washington dynasty, for instance, cannot be said to have changed the style of the chairs in which we sit or the color of our walls. In fact, the present rage for social readjustments has put taste pretty far into the background. It remains for creative artists—decorators, architects and designers—to set the styles. And the styles, if we judge them by the pictures shown in newspapers and magazines, are not selected because of the good taste they display, but because they are news. Novelty is the aim of our machine age, and novelties are now crowding so fast upon each other that the average person is very apt to be utterly bewildered by them.

Because an article or a design is new does not, by any means, assure that it is in good taste. Nor does the slavish repetition of traditional design make it good taste for today. We no longer are following exactly the yard stick set up by Winckelmann a century or more ago. That eminent archeologist and arbiter of taste stated solemnly, "Imitation of the Ancients is the shortest way to perfection in the fine arts." Nevertheless there is constant evidence, to be found in furniture, fabric and wall paper designs alike, that taste is playing safe by taking the short-cut to Classical styles. For those to whom the impersonal and untraditional Modernism does not appeal, these reflections of the past are a safe harbor in which to keep one's taste.

During the past thirty-four years in which House & Garden has pursued its course, many tides of taste have been discernible. Each in its time was proclaimed good, and then eventually faded from popular favor to be supplanted by something new. We have seen the remaining vestiges of the Italian influence, a rise and fall of popularity in Spanish furnishings, the coming and acceptance of French Provincial and its descent into banality, the sturdy nationalism that persistently keeps alive a demand for Early American and Georgian architecture and furniture. We have seen vigor give way to grace and grace give way to fantasy and fantasy finally ditched by blunt and functional Modernism. And in the short course it has run, we have watched Modernism take account of its own weaknesses and repent of its brash boastings. On to this crowded canvas of thirty-four years have also appeared several exotics and anachronisms in Chicago a short-lived flair for the William Morris craftsman and flower-spattered style, in New York a dip into German rural baroque, in other sections a hoydenish flirtation with peasant designs with Victorian, and everywhere the appearance of the home bar and game room.

About the only old style that we haven't seen revived in these three and a half decades, except for the architecture of churches and colleges, is the Gothic. England in Victoria's time had a rush of Gothic to the head. It fairly wallowed in Gothic insincerities. Of the many calamities that Heaven can well spare us, we sincerely pray that no one begins to make Gothic popular again. Its ultimate descent was in those country cottages and furniture and monstrosities covered with jig-saw work which delighted people in the General Grant era, that darkest of dark ages in all the history of taste.

At the present moment the situation in furniture and decoration is this "you pays your money and you takes your choice." Nevertheless some definite tendencies are discernible. Classical Modernism is still enjoying a vigorous popularity and promises to be a long-lived taste. The English 18th Century, Sheraton and Chippendale especially, is coming back with reassured strength. Both of these styles follow the Winckelmann advice—they are, to a greater or lesser degree, imitations of the Ancients and as such are the shortest way to perfection.

The improvement in Modernism is another story. It has ceased shouting about its functionalism—a gross word anyhow—and is attaining some of the grace that the early examples sorely lacked. Especially in its use and combinations of colors it is giving rooms a fresh and stimulating air. Its furniture has now gauged itself to the capacity of machines without sacrificing beauty. This evolution of Modernism, however, was to be expected. It is inherent in Modern taste to change and to gradually adapt itself—and Modern design is so swiftly adapting itself to the widespread desire for grace and beauty that more and more people are now accepting this style whole-heartedly.

There is also, today, a marked tendency to make the home gayer. This is not necessarily in the prevalence of game rooms, but in the general color schemes of all the rooms of the house. We have safely passed out of the era of mousey pastel shades and are enjoying strong, pure color and combinations of colors that would have shocked our grandparents. Shocking grandparents is one of the delightful habits of each new age. It is youth's shout of freedom. Whenever a new style appears, it is bound to shock someone. Indeed every coming and going of taste has been accompanied by its own particular shock, and the best test of the vitality of your taste is how easily you take the jolt.

DIVERSIONS WITH DAVY JONES



LIKE the marvelous contraptions in a Jules Verne story, the recreation room in the Marion L. J. Lambert St. Louis home sits at the bottom of a tropic sea visible, as through glass, beyond the walls. The sea floor is Mr. Lambert's cellar—submarine scenery painted by Chris Olsen. H. Clifford Burroughes, decorator

AT THE left is the scene through the porthole in the ship's door that leads to the game room. A small card room adjoins the recreation room, its walls lined with fabric for the hanging of sporting pictures and bordered with white rope. Card motifs decorate the linoleum floor. Before and after views, below









P. R. PAPIN



THREE views of the Lambert recreation room appear on this page—one taken before the cellar went amphibian. To put the surrounding sea-life at ease, all the furniture is whole-heartedly nautical. A soft, green and blue cushion on a built-in seat that conceals game closets along one wall harmonizes with the water colors *outside*. Smaller cushions are disguised as life preservers and ships' bumpers done in rakish blue and white. Ships' wheels are the backs of chairs in which guests steer their way to fun

THE dark blue linoleum floor is punctuated with salty emblems and at the ceiling's edge the lighting system is concealed by a valance of draped fish nets trimmed with wooden and glass ball floats. This system is a special three-color device designed to make one feel completely submerged by producing the effect of sunlight filtered through water. An automatic switch alters the play of light to produce daybreak, midday and twilight as the angel fish see them. Additional direct lights over gaming table



A decorator does an apartment to suit herself



If decorators had mirrors for personalities, changing their reflections with succeeding clients, all decorative schemes would approach perfection. In each and every room there would be that complete harmony of setting and spirit that invest the background created by a decorator for herself, with results as happy as in the New York apartment of Mrs. Archibald Manning Brown, shown here.

Mrs. Brown is president of McMillen Incorporated, whose charming interiors have frequently appeared in House & Garden. In arranging her own apartment she has combined both French and English features of the 18th and early 19th Centuries with most effective results.

In the green and white dining room opposite, French Directoire chairs fraternize with an English Regency table. There is no carpet on the green and white marble floor. Curtains are white taffeta with an emerald Empire border.

In the living room, above, most of the furniture is Louis XVI, while the rug, an Aubusson, follows the early Empire trend of design. The upholstery fabrics are damask and moire. Curtains are white faille silk.

What you should know about heating systems





By Godfrey Ernst

There have been many recent developments in every type of heating and the use of every type of fuel; many more are in prospect. By the time this article is published, boilers with no exposed pipes leading out of the boiler unit may have been placed on the market. Only a short time ago announcement was made of an installation in which heat is absorbed from outside cold air or water and discharged into the building—a reversing of the same principle that makes possible iceless refrigeration. This same equipment can be reversed to absorb heat and moisture from inside a building and discharge it into the great outdoors, so that before long we will probably be able to buy one piece of apparatus which will both cool and heat our houses.



Improvements almost as radical as this have been made in every type of heating, so do not let prejudice turn you against any type of equipment, for all can be made automatic and burn any kind of fuel with a reasonable degree of satisfaction. The type you may have considered most unsatisfactory may today be the best for your purpose. And if the system in your house is not working properly, some new valves, radiators, other equipment or weatherstripping may produce the comfort you wish.

Speaking generally, there are two types of heating systems, those which heat the air itself at a central point (warm air systems) and those which deliver heat from radiators. Your choice as to the most suitable system will depend to a large extent on what features appeal to you most, such as quick response, even heat, flexibility, ease of control, cleanliness, first cost and operating cost.

Warm air: There are two general types of warm air systems, gravity circulation and circulation forced by a blower. The gravity type operates on the principle that warm air rises. To make plain how a furnace sends out warm air, it is as if a specially constructed stove were placed inside an enclosure; the air in this enclosure is heated by the stove and conveyed by pipes or ducts to the rooms to be heated. The drawback to the plain gravity systems is that under unfavorable conditions, such as a strong north wind, the warm air may not be able to rise readily into some of the rooms to be heated. In order to make the air rise or deliver enough heat on cold days, it may have to be excessively heated.

All these objections to gravity systems are removed when forced circulation is introduced. In these systems a blower is installed which forces the warm air to any room. The air does not have to be so hot to circulate. It moves through the pipes faster; there is less opportunity for it to cool off. Registers may be placed near the top of the wall, thus diffusing the warm air through the room. Return ducts at floor level carry the air back to the furnace. The blower adds about $100 to the cost of the installation.

There are three distinct advantages to the forced circulation or blower system. First, response is almost immediate; on chilly days it is only necessary to throw a few newspapers into the furnace and the chill is taken off the air. Second, it is easy to condition the air, since it is constantly being circulated back to a central point where it can be cleaned and humidified. Third, in summer the blower can be started and air circulated through the house, thus giving a cooling effect. In general, the system is capable of easy control, is flexible, gives an even heat, and is clean.

The pipeless warm air system is a simple and inexpensive type of gravity heating. A single duct delivers the full supply of heat to one room, from whence it finds its way to the other rooms. The drawback to this system is that unless doors are left open or grilles provided, the heat cannot circulate through the house. However, it is suitable for small cottages in which heat can readily find its way around from a central source.



Warm air heating systems can be either very cheap or quite expensive, depending on the completeness of the installation and the extent to which they make use of air conditioning. An advantage of the supply and return duct system is that a central humidifier, cleaner and cooler can later be added without the necessity for much extra piping or disturbing the decoration in existing rooms.

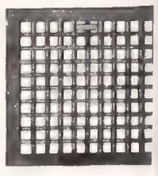
Now as to the radiator systems, which are divided into two classifications—the ones which use a volatile heating medium, such as steam and vapor-vacuum, and the system that uses a liquid medium, which is hot water. The volatile systems respond quicker to the demand for more heat, the liquid system gives a more even and better controlled heat. Both types of the radiator systems can be used with partial or complete air conditioning.

Steam: One pipe steam is the simplest of the radiator systems. This is the only one of the radiator systems in which, when not working properly, pipes may pound and valves sizzle. A well designed one-pipe system, however, will never trouble in this way.

With steam, as with the other radiator systems, the fire heats water in a boiler and generates steam. This steam rises in the radiators, heats them, and they in turn heat the room. As the steam rises, it forces air in the system out through valves. When steam is down, the air comes back into the system. The system is not very flexible, as the radiators tend to be either hot or cold, since there is no heating effect unless steam is kept up. Valves must be kept wide open or tightly closed, else knocking occurs, and so the system lacks flexibility. Hot radiators may cause such a rapid flow of air that dust is picked up and deposited on walls and drapes.

Vapor: The vapor system is a two-pipe steam job. That is, there is one line of piping to the radiators as in the one pipe steam system, but in addition there is another line away from the radiator. A trap is placed on the outlet side of the radiator which keeps steam in the radiator, but allows air and water to pass through. This return line has a vent which lets air out of the entire system. Since water is not returning to the boiler in the same pipe up which steam is travelling, there is no pounding. And since there is not an outlet valve on the radiator itself, there is no sizzling. Steam moves through the system more easily, less fuel is burned. However, the straight vapor system has largely given way to the vapor-vacuum system.

Vapor-Vacuum: There is only one difference between this and the vapor system, and that is that the valve which lets the air out of the system does not let it back in again. (Of course the joints in the system itself must be tight enough to hold the vacuum.) Thus a partial and long lasting vacuum in the pipes and radiators is formed, hence the name. The advantage of this vacuum is that steam flows through the



(Continued on page 86)



HAROLD HALIDAY COSTAIN

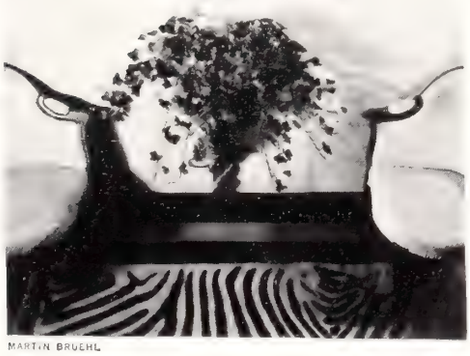
Character does not end at the eave-line

WHATEVER its style, the well designed house has been as thoughtfully considered above the eaves as below. Roof surface, ridge, gables, dormers, chimney, even the chimney-pots are as carefully studied as any feature beneath. Such study is apparent in the residence of Dr. Alfred Derby Mittendorf at Harrison, N. Y. Woolsey & Chapman, architects; Harold Weaver, associate



Rhapsody in green and white composed for dining





MARTIN BRUEHL

Harmonious use of colors, textures and patterns

In the apartment of Mr. and Mrs. Paul Whiteman various periods are suggested. One feels a modern eye has seen to comfortable living. Dining room opposite has white walls and furniture, jade carpet and curtains of silk rope. Chairs are emerald satin. Left, The white hall is a perfect setting for Covarrubias' "A Rhapsody in Blue." Venetian Moor plant stand and zebra rug

The walls of Mrs. Whiteman's bedroom above are hung in white and gold wall paper. Drapery of the Italian bed is of taffeta—canary yellow and white—matching the window curtains. The bed and pillows are covered in white silk embroidered in a charming gold pattern of angels and stars. Carpet is a delicate lilac color, with white fur rugs. Bruce Buttfield, the decorator



MARTIN BRUEHL



Here blue is the keynote of the scale

THE scheme of the Whiteman living room makes use of a variety of soft tones which seem to enhance the stirring view of Central Park seen from the windows. Delphinium blue is the dominating color, appearing on walls, carpet and principal upholstered pieces. The bookcase is faced with blue mirror

SHOWN at the left is the window wall, draped in oyster white satin with draw curtains of canary yellow taffeta. Modern tables of engraved mirror, Chippendale in inspiration, flank the sofa. Occasional chairs are covered in oyster white satin. Notes of tangerine act as accents to the more subtle blue tones

Organizing the home grounds

By Olive Hyde Foster

Granted that no art can be learned in a day, still, certain easily grasped principles do govern every form. And after years of earnest study and close observation of gardens large and small, ranging from the finest estates to the tiniest backyards, I am convinced that there are a few of these principles which cannot safely be violated; and, in turn, their application will immediately be recognized in every place that is really good.

The actual size of the property makes little difference. The smallest plot may be so laid out as to suggest one of these intimate retreats which are fascinating features of a magnificent country home site. The purpose of the garden and the taste of the maker are the controlling factors, yet one result may be commonplace while another is perfectly charming. What scale have we for judging?

Just as in the best literature we find clearness, force and elegance, relating to the mind, the sensibilities and the spirit, so can we translate these into landscape effects by adapting the old Greek principles of unity, mass and coherence. Not at all difficult to do if we consider garden unity as the exemplification of one idea; garden mass as the balance of material to make the strongest artistic appeal; and garden coherence as the relation of each part to the others around it.

Put in brief terms, but without any explanation, the famous Olmstead Brothers nearly forty years ago, in one of the first efforts in this country to beautify factory homes, gave to the National Cash Register workers at Dayton, Ohio, three simple rules: Preserve open lawn centers. Plant in masses, not isolated. Avoid straight lines. Only a dozen words, yet their acceptance resulted later in the unanimous verdict of experts that (size of plots and cost of dwellings considered) here was the most beautiful street in the world!

Certain modifications (I might say adaptations) are necessary, however, in order to make clear how such principles can be adhered to, whatever the size and physical conditions of the property.

Regarding open lawn centers, there might be, as in the case of a very tiny garden, a roof garden or a water garden, no lawn at all, but the desired effect of greater space can be secured by having one section either open or else lower than the rest. As a striking example, comes to mind a typical little city backyard landscaped by a noted woman architect. A narrow flagged walk through the center ran about twenty feet from the house, then was raised a step for possibly ten feet more, and led to a door where the eye was carried up to the right height for a peep-hole. Low Rhododendrons, Kalmia, Azaleas and other evergreens, massed along the walk, prepared the mind for the vine-clad walls, while in the rear corner a single slender pink Dogwood blooming toward the sky continued the illusion of space which, in lieu of a lawn, was induced by the flagging.

As to the second rule, to plant in masses and not isolated, you will see that that also had been observed in the garden just described. Yet a friend of mine has planted the wild approach to her Long Island country estate of many acres with literally thousands of these same Rhododendrons, Kalmia and Azaleas and it is the effect of mass in each instance that is so notable.

The third rule, against straight lines, applies particularly to the informal garden. There we want more naturalistic effects, and stiffness can be averted by the simple device of laying out clothesline or garden hose as a guide to a softening line for flowers and lawn to come together, or where new walks are to be laid. Little promontories thus made afford settings for the treasures we would emphasize, while the bay here, the "sailor's snug harbor" there, provide the retreats advisable for the material that prefers shelter if not shade. Even the masses of tall beauties in the rear are more effective when irregular, and this irregularity can be secured by groups of different kinds of plants, different heights, different colors.

Even where the straight, narrow border is found necessary between house and path, it can effectively be blended into the nearby space as a whole if the line of planting on the opposite side be made informal.

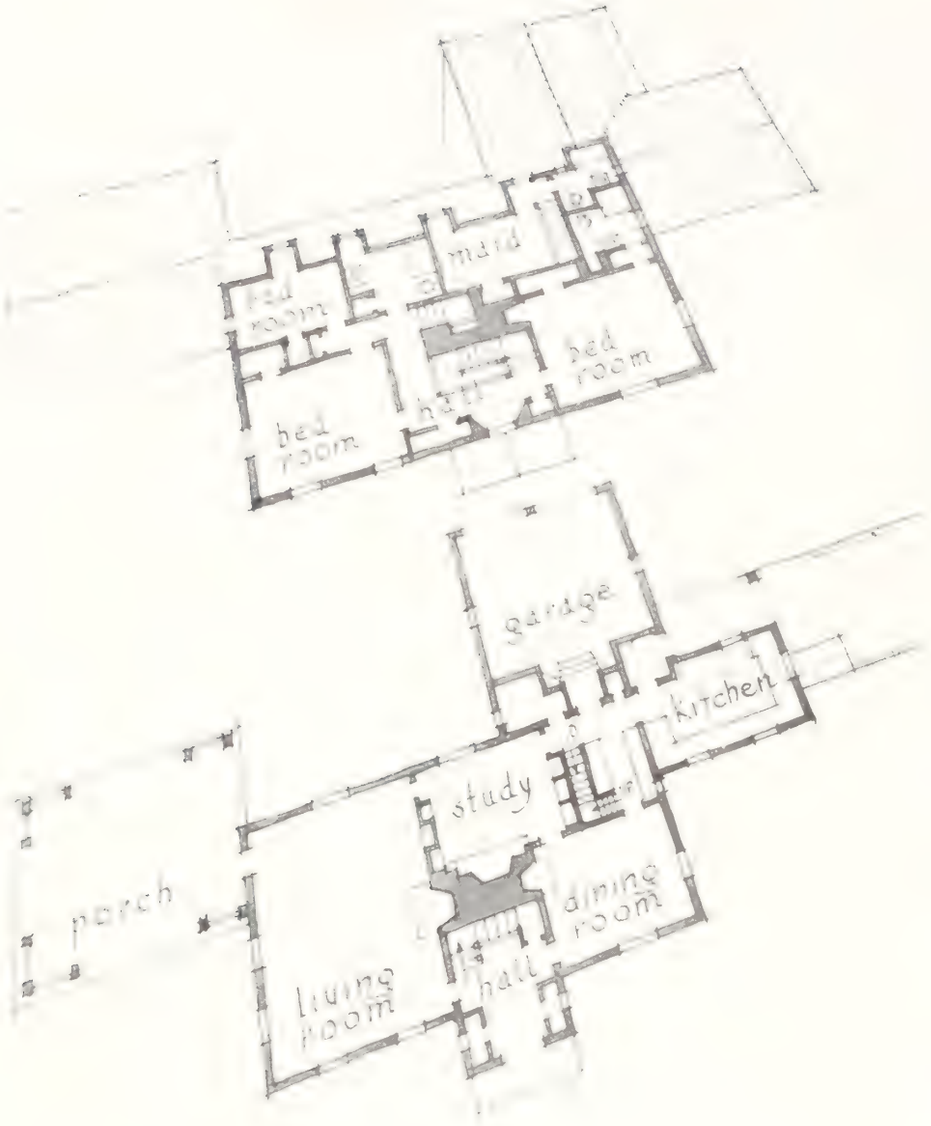
In considering the fundamental principles applicable to any design we are faced with the necessity of having a definite plan to begin with. Except in the case of literally starting from scratch, certain fixtures always have to be reckoned with; and whatever the size of the grounds we must figure out mathematically the space occupied by buildings, and the trees and shrubs already established. Their outlook and situation, if satisfactory, determine the possibilities of the space we have left to develop with plantings, etc.

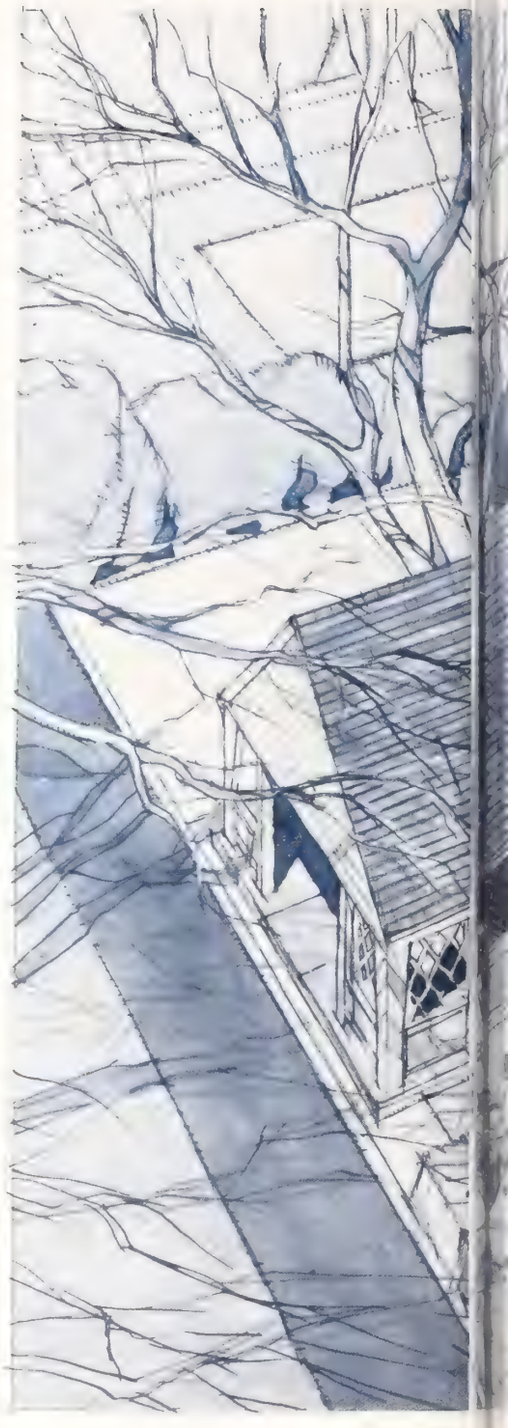
Of course, good taste demands that the front area be kept dignified and simple. Also that any foundation planting be made of that which later will not tend to obscure the windows; and if of the true dwarf evergreen, so much the better for all-year beauty. The matter of front boundary on a town place, however, is best determined by the general plan adopted in the immediate neighborhood, for where broad lawn stretches prevail, any kind of a fence or hedge spoils the whole picture. Right here we have to consider unity! The main interest, however, should center around the front door.

The rest of the grounds, the private area, permits full expression of originality, and to the extent that principle governs it will be successful. On a small plot, the boundary always implied by the term garden may not only serve its purpose as a screen for the whole and afford privacy, but aid in achieving the desired coherence of the different parts. The necessary service section, for example, has to be recognized; and when it is adequately provided for with easy access, and bounded with evergreens, Privet hedge or vine-covered trellis, it becomes at once an interesting feature. A vegetable garden, a children's playground and a tennis court may be found just as necessary. When these are treated as integral parts of the whole design, they can be handled effectively.

Two places I have recently visited illustrate this clearly. On a 60 x 100 foot suburban plot with a 30 foot front house set to the extreme right, the stretch of front lawn with low evergreens each side of the entrance gave dignity to the picture. The path, turning sharply to the left, led under an arch that matched the house and which with its vines marked the first grounds division. Within the arch the walk had been widened to the house line, making a flagged terrace wide enough for an umbrella-covered table and several chairs arranged for afternoon tea. The opposite corner, across the walk from the table, held a tiny pool nestling against a line of tall evergreens that extended along the property line the rest of the way back, then across the end and up to the house. They backed, beside the pool, a charming little rock border the length of the house, containing many small rock and wild plants chosen for succession of bloom.

At the far end, this intimate section rounded to an opening on a pretty little grass plot bounded at the left with a perennial border that extended halfway across the rear, in front of the tall Pines, which at this point (*Continued on page 98*)





The Early American style of New England · By Henry H. Saylor

It would be interesting to include in an IQ test the question, "What do you mean when you speak of a Colonial house?" Probably most of the answers would be something like "A white house with green blinds". At the other end of the range would be the architectural historians, each with a detailed definition of his own, no two of which agree. This is not so surprising when you recall that from the earliest surviving building we have, built in 1632, down to the day when we began to copy Greek temples in wood, say 1820, we have a period of nearly two hundred years. A lot can happen in two hundred years—and did.

During that period in England we note a long procession of styles and rulers: the Jacobean under James I, Charles I, Cromwell, Charles II, and James II; then William and Mary; Queen Anne; and finally the four Georges. There seems little reason to doubt that America followed as closely as she could the changing patterns of dress, furnishings and architecture in the mother country. Unquestionably the houses we built in 1820 were far different from those we built in 1632.

The historians have, nearly all, their own schemes of subdividing this long period. Ware lumps it all as the Georgian; Hamlin divides it into Formative and Republican; Eberlein splits it at 1720—Colonial before and Georgian after; Newcomb calls it Colonial before 1776, Federal after; Tallmadge prefers to call it Early American up to 1700, Georgian from 1700 to 1800, and, overlapping this latter period, the Post-Colonial or Transitional style, from 1790 to 1820; Fiske Kimball uses 1779 as a dividing line, with Colonial before



and Early Republican afterwards, extending the period to 1857; Edgell divides it into two parts, corresponding to the 17th and 18th Centuries, the former Mediaeval in design, the latter Renaissance. You can take your choice; I certainly shall not venture to suggest a new subdivision. .

What we are trying to do, in each article of this series is to take the actual product found at some peak of architectural achievement in this country, and, without copying it, without limiting ourselves to its comparatively primitive accommodations, develop from this as a point of departure a house for today. We bade goodbye to the purist who objects to the replacement of candles and oil lamps with electrical wiring, and the supplementing of an open fire with the latest products of the air-conditioning engineer. Our (*Continued on page* 78)

To [illegible] on Colonial by Mr. [illegible] of Derby, Barnes & Clarapede, to design [illegible] house at [illegible] Lady Vane in Chester. [illegible] views of [illegible] house, the plans [illegible]



PORCH WING





INNER GARDEN

Provincial character a

FROM Old world provincial sources came the inspiration for the design of Mr. and Mrs. Lawrence Williams' Lake Forest, Ill., home. Walter Fraser was the architect. A Privet hedge borders the drive. Trumpet vines climb the wall. Thomas Seyster, landscape architect

THE timbered porch and balcony at left, above, are summer living room and bedroom, respectively. Enclosed by a high wall is the inner garden shown at left, where the tranquil pool and old-fashioned flowers may be enjoyed undisturbed. The porch, here, is also main entrance

AT right is the dining room, furnished mainly with French Provincial pieces, although chairs are Cuban, of native wood and goatskin. Walls are oyster gray. The floor is russet tile. At far right is the library, with walls of French blue and a fireplace faced with white and blue tiles



ENTRANCE FACADE

Lake Forest residence





DINING ROOM

Won't You Come For Tea?

Written and Drawn by June Platt



WHAT do you suppose would happen if we were to give some good old-fashioned tea parties and really serve tea? Not a sign of a cocktail, and a real chair for everyone. The trouble usually is that we owe some sort of attention to at least forty people and it's so simple just to give a cocktail party and let it go at that. They come, there is a few hours of dense smoke and great confusion, and then it is all over. Of course, we haven't really seen or enjoyed having anyone, but our obligations are discharged—we've done our duty.

Why not, however, divide forty people by four and give four small tea parties, four weeks in succession? You're quite right—it would mean four times as many flowers. I hadn't thought of that. Well, anyway, I do think it's cozy and restful for a few people to sit around the fire in the living room, or around the dining room table and eat paper thin bread and butter and wild strawberry jam and *cœur à la crême* and drink cup after cup of hot, fragrant tea—and talk and talk. In case you agree, here are four tea party menus. I have even brought myself to part with my Grandmother's strawberry conserve recipe and the secret of making *pains surprises*. You say you haven't the slightest idea what a *pain surprise* is? Well, if properly made, even to the most observant eye, it appears to be just an uncut loaf of sandwich bread tied around the middle with a gay, narrow ribbon and bow. The *surprise* part consists of the fact that the top crust lifts off and the hollowed-out loaf is filled with delectably dainty sandwiches lying face up and ever so neatly fitted in.

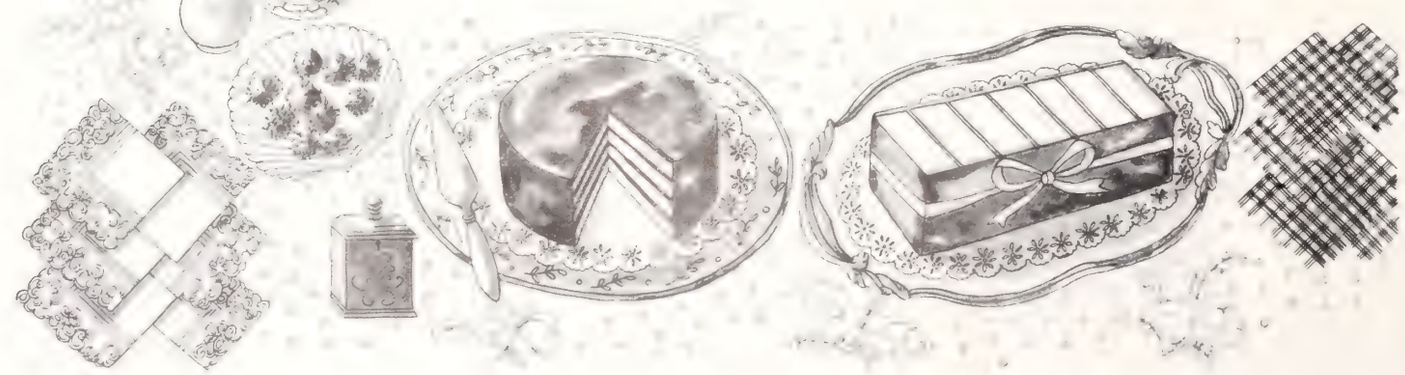
For the first party I suggest a *pain surprise* filled with chopped mushroom and mayonnaise sandwiches and tomato sandwiches, a large plate of thin white and brown bread and butter, a *cœur à la crême*, a pot of wild strawberry jam, cocoanut drops and white plum cake.

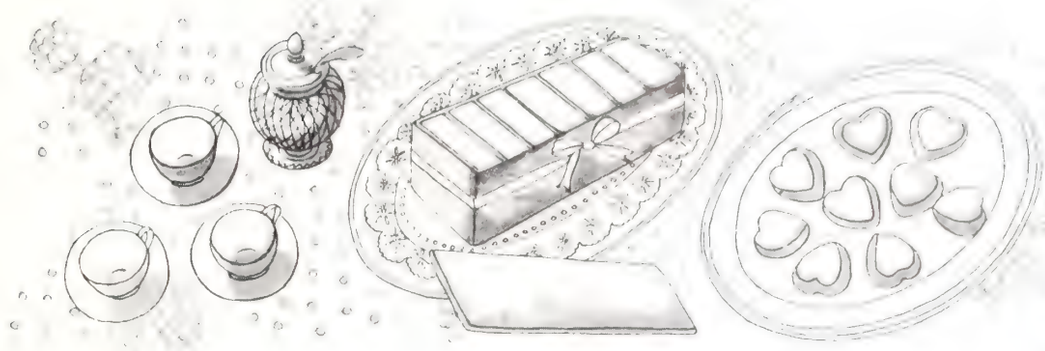
For the second party, prepare a *pain surprise* filled with sweet onion and cucumber sandwiches and chopped nut, watercress and mayonnaise sandwiches. Also a plate of thin white and brown bread and butter and rose-petal jelly, which may be bought in a food specialty shop, hot Scotch buttered scones and marmalade, strawberry tarts and Devonshire cream, and a large plate of cookies.

For the third party, a *pain surprise* with ham and horse-radish sandwiches and stuffed olive and chopped, salted almond sandwiches. Hot, toasted marmalade sandwiches, praliné cookies, a luscious chocolate cake, and thin white and brown bread and butter with geranium-leaf jelly, also procurable in a specialty shop.

For the fourth party, a *pain surprise* filled with chopped egg and mayonnaise sandwiches and shrimp and mayonnaise sandwiches. Hot bacon biscuits, thin white brown bread and butter, my Grandmother's strawberry and pineapple and orange conserve, hot cinnamon toast, and a walnut mocha cake.

For all the tea parties, see that the tea table is supplied with lump sugar, a small bottle of fine old rum, a plate of thinly sliced lemons and oranges, a few cloves, milk, a constantly replenished supply of





freshly boiling water and, above all, the choicest tea that is procurable.

PAIN SURPRISE. Buy a very fresh loaf of sandwich bread about 14 inches long. With a sharp knife, carefully slice off the long top crust in one whole piece. Insert a long pointed knife at one corner between the crust and soft part of the bread until you strike bottom; then carefully saw all around the bread. This will have loosened the block of soft bread except for the bottom. Now, insert the knife not quite at the corner between the lower crust and the side crust and push it in until you hit the back crust; then carefully saw your way across almost to the end. The block of white bread will then easily come out intact, leaving a box of crust. Use this bread for making the sandwiches, which if properly cut will fit neatly back in the crust. When the lid is again put on, it should look to be in its original state again. Tie a pretty ribbon around it, as per sketch, wrap in wax paper and keep in refrigerator until ready for the tea table.

CHOPPED MUSHROOM AND MAYONNAISE FILLING. Wash ½ pound of choice mushrooms, dry well, peel, remove stems and chop very fine. Mix with mayonnaise. Salt and pepper to taste.

TOMATO SANDWICHES. Plunge 2 or 3 ripe tomatoes in boiling water, remove and peel, chill for two hours in refrigerator. Cream some butter thoroughly, then spread lightly on the bread. Cover with thin slices of the tomatoes, sprinkle with salt and freshly ground black pepper. Tomato sandwiches should not be made too far ahead of time as they get soggy.

CUCUMBER AND CHOPPED SWEET ONION FILLING. Peel a young cucumber, slice thin, and soak for half an hour in ice water. Do not salt. Drain well, dry on tea cloth and chop with 5 or 6 pickled sweet onions. Spread bread with butter and some of the mixture. Salt and pepper lightly. These, also, should be made as late as possible.

CHOPPED WALNUT AND WATER-CRESS. Wash and remove leaves only from a bunch of fresh water-cress, dry and chop fine. Add to it 2 tablespoons of finely chopped English walnuts and a very little mayonnaise. Salt to taste.

HAM AND HORSE-RADISH SANDWICHES. Add 1 tablespoon of pickled horse-radish to 3 tablespoons of well-creamed butter. Mix well and spread on bread. Lay thin slivers of cold boiled ham between two slices of the bread.

STUFFED OLIVE AND SALTED ALMOND FILLING. Blend ½ cup of minced, stuffed olives with ¼ pound of finely chopped salted almonds and 3 level tablespoons of mayonnaise.

CHOPPED EGG AND MAYONNAISE FILLING. Hard boil 3 eggs, chop fine, add a tablespoon of chopped water-cress and 2 tablespoons of mayonnaise. Salt and pepper to taste. (*Continued on page* 90)





Magnolias for Spring and Summer bloom





DURING the years previous to 1715 that Pierre Magnol, Doctor of Medicine and botanical author, walked through the gardens of the botanic garden of which he was Director at Montpellier, France, he probably never saw a specimen of the group of plants which now bears his name. For the good doctor, this was unfortunate, because in those days members of the medical profession were the leaders in plant work, not because they were intent upon developing the esthetic value of plant life but because a new plant was always a possible source of a remedy in medicine. Today we do not value the Magnolia as a contributor to the materials found in the pharmacopœia, although we are told that in the wilds of Asia, where a large portion of the species is native, the bark is brewed as a cure for various ailments.

The Magnolia does not require an economic use to render it valuable to man. A combination of species and forms makes this group adaptable to practically any situation where a large shrub or tree may be employed. Their dignified flowers have a range of color which lends beauty to any garden, and the succession of bloom, which may be obtained by a combination of the several groups of species and hybrids, never fails to make these plants the outstanding members of any planting when in flower.

Unlike the majority of woody flowering plants, the Magnolia requires no guide book of pruning, for it will do best if left alone. Nor is it over-particular in the matter of soil, although it will do best if given the advantage of a natural fertilizer applied every few years to maintain an abundance of food for the production of flowering wood. Probably the greatest prerequisite for successful cultivation is a well drained soil. Magnolias cannot stand drought and still maintain flowering quality, nor will they succeed with wet feet.

Only one serious insect attacks the Magnolia. This is a scale insect quite large and readily discernible to the naked eye. Identification is made possible by the appearance of dark brown leathery or woolly spots on the one- two- and three-year-old branches; in severe cases, where it has been allowed to spread, even the main trunk will be spotted. Numerous cures are possible, the miscible oil and nicotine-soap solutions being the most effective—ofttimes too effective, for unless great care is emphasized in their application, the foliage and young branchlets will be burned. For guaranteed success, the most reliable way is the hardest, and so the best advice which can be given is to look carefully for this pest from the first of June onward until September. If it appears, scrub off all the affected parts with a tooth brush or other small, soft scrubbing implement, using a weak solution of soap chips as a cleansing agent. Diligent observation and subsequent care will generally keep this pest under control without difficulty.

The first Magnolia to come into flower is *stellata,* the Star Magnolia, from Japan. Like many of the group it produces its blossoms before the leaves and is, with the

ARTHUR D. SLAVIN

By Arthur D. Slavin

exception of *Daphne mezereum*, the first of the truly ornamental woody plants to show flower. During the latter part of April it bursts forth with a multitude of white, star-like flowers, each well over three inches in diameter. Growing generally as a large shrub, although it sometimes reaches the dimensions of a small tree, this species is hardy throughout the country. Among our tree-type plants it forms the counterpart of the Crocus among the herbaceous group, and is truly a sure harbinger of Spring. Equally, if not more, important is the colored flowering form *rosea* with pinkish petals. A spacious background of evergreens made up of densely planted Hemlock with an apron planting of several Star Magnolias intermixed with one or two of the pink flowering form is a sure way to move the beauty of a June garden forward to late April.

No sooner has *Magnolia stellata* passed its best than we begin to enjoy the pure white flowers of the Anise Magnolia, so called because of the fragrant odor given off from its crushed leaves. Its Latin name, *salicifolia*, is equally descriptive, the leaves being shaped not unlike those of the Willow. Perhaps it is because the flowers of this slender tree are not produced in so great a profusion as in the other members of the group that we see so little of it. If this be the reason for its neglect, we are greatly at fault because the opportunities for its use, where other species could not be substituted, are many. A small tree, it eventually attains (*Continued on page* 108)



HARRY [illegible] HEALY



The [illegible] will occur [illegible] on the Magnolia [illegible] rightful place [illegible] American [illegible] group of flowering trees and shrubs [illegible] variety of effect and a [illegible] flowers, [illegible] is realized. Beginning with the *M. stellata* in late April, and concluding with the [illegible] the first half of June, one can have a succession of blossoms such as no other plant family can match. Some of the best species are shown on these pages, from left to right: *Magnolia obovata*, *M. tripetala*, *M. soulangeana* and [illegible] *soulangeana* [illegible] veloped specimen of the *soulangeana* as seen in full flower



Barnyard

by Richard Pratt



If you would like to enliven the pleasure and appearance of your place, discover a new diversion, and indulge in certain minor but amusing items of architecture, let me suggest the horse, cow, goat, sheep, rabbit and fancy fowl. This may have a quaint Victorian ring, yet even to the pony, guinea pig, pigeon and peacock, they are all still in existence, and just as entertaining, useful and ornamental as they ever were. While as for their various forms of shelter and enclosure, from stables and paddocks down to dove-cotes and beehives, there are very few things right now on the brink of the prefabrication period more likely to further the beauty and delight of any house and garden.

Keeping animals in a small way for pleasure is like farming in a flower garden. It is the fun without the struggle, a pastime remodeled from an enterprise. Like having a garden, it can be a game as serious or as casual as you care to make it. You can take it in your stride (limited space, trifling expense, a few minutes a day—that kind of thing) or let it occupy the greater part of your life. It can be as temporary as a bed of annuals, like rearing a lamb or a kid or a pair of pheasants over the summer, with the same danger of re-



seeding, of course, and of yourself deciding the next season to turn the bed into a perennial border, with a box hedge and at the back a wall. . . .

The secret of making the animal idea an entertainment and not a tedious task (though it is really no more a secret with animals than with gardens) is simply to have only those creatures you can care for conveniently, and to make their living quarters comfortable and attractive. A great part of your pleasure will come from the pride you take in animals that are in perfect condition and in settings for them which enhance the appearance of your grounds. For just as wisely chosen plants flourish under careful cultivation and become most effective when properly placed in a well designed garden, so are animals at their best and most enjoyable when given the same consideration.

I don't suppose that after reading this article you will suddenly decide to buy: 1 saddle horse, 1 Jersey cow, 1 Nubian doe kid, 1 Dorset lamb, 1 Duroc-Jersey pig, 1 pair of English rabbits, 1 pair of Polish Bantams, 1 pair of Tumbler pigeons, 1 pair of Mandarin ducks, 1 pair of Golden pheasants, 1 hive of bees, but if you were to be so impulsive (and so flattering) you would find that the whole lot would cost no more than a small car, could be kept on a space of ground 40 by 80 feet, or even less, and could be cared for by one man, with time to spare for garden, lawn and other outside work. The cluster of little yards and buildings could be as attractive as the garden and the house, and the inmates would provide, in addition to a fine variety of food, an even finer variety of entertainment.

This collection and the layout illustrated give an idea of the animal possibilities on what would be for the small place a fairly extensive scale. But an interest in animals developing into what it does, it is a good plan, even though you begin rather modestly, with pigeons, say, to keep in mind the almost certain spread of your fancy into other directions. The effect upon a place of a growth of interest in animals can become a beautiful expression of your diversion, but like a gathering fondness for gardens it has got to be guided by a feeling, if not a definite scheme, for the ultimate layout. And this will be fine, or only fair, in the way your concern with the appearance of the arrangements keeps pace with your enthusiasm for the animals themselves. (*Continued on page* 80b)



Crystal, white and silver for the bride's table



From coast to coast, department stores and jewelers coöperate with us in presenting ensembles

THE old idea was to match. The new idea is to ensemble. Grandmother had her hundred-piece dinner service, and Mother had her piles of white damask tablecloths, but *she*, the radiant Spring Bride of 1935, thinks it is brighter to have more variety in her home, to combine colors and periods and types in the assembling of her china and glass, her silver and linens, and all the multitude of colorful bed and bath things.

With five thousand brides in mind (*and* their sisters and their cousins and their aunts), House & Garden has set out to assist in this delightful task, which requires wit, taste and patience. We have reviewed, rejected and finally accepted a wealth of new merchandise for each type of ensemble, combining our selections in the way that the bride herself will use them.

We have thought of the way that the bride will live: either in a rather formal establishment, or in a little house in the country, or in a modern city apartment, and we have built our ensembles with each of these types of homes in mind. So you will find in these pages things that are quite classic and elegant, or gay and rustic, or modern and architecturally simple. And, when you tuck this issue under your arm and go out to shop, we think you will be very pleasantly surprised by the reasonable prices. Today, quality and distinction of design are not necessarily expensive!

More than forty leading department stores throughout the country are displaying, in whole or in part, the ensembles for dining room, bedroom and bath illustrated in the pages that follow. The names of these coöperating stores are listed on page 100. On the same page you will find the names of over a hundred jewelers who are featuring our selections of sterling silver. Wherever you live, there is a shop in your vicinity that can show you, in three dimensions, the ensembles that we present in black and white.

This portfolio is dedicated to the bride herself. However, if you are looking for a wedding gift, or if you are a housewife with yearnings for new, fresh touches in your home, this offering of carefully selected merchandise will, we hope, guide and encourage you.

After all, what we have tried to do is to keep your problems in mind, to act as your ambassadors, and to select and assemble lovely ingredients that will contribute to attractive living in these bright, changing days. We have tried to make your part of the work easier and much more fun. Turn the page, and judge for yourself.

Four deep pink Camellias in a mirrored bowl are the only note of color in a setting all crystal, white and silver. The place plates with their silver wreaths gleam against white Cellophane mats. Swedish crystal is classical and shapely. Crystal flowers flank the real ones. Silver is Rogers, Lunt & Bowlen's Modern Classic. John Wanamaker, in New York and Philadelphia, and Marshall Field & Company in Chicago have this ensemble



1. Small twin liqueur bottles and tall liqueur glasses come in after dinner on a sterling tray. Glass, Steuben; silver, Towle.

In the ensemble shown, 2, the soup and the main dinner course are served from Wedgwood plates with a wide powder blue border. Place plates are Gorham silver. The salad plate is Spode Stoneware with tiny blue flowers, and the dessert plate and after-dinner coffee cups of Royal Crown Derby. All, Black, Starr & Frost-Gorham.

The elements that go to make up the service in 3 are all simple, classic, restrained. This ensemble is shown again in the table setting on page 56. The place plate is white with a wreath of silver leaves. The dinner plate is Wedgwood white embossed Queensware. A glass salad plate is mirrored for luster. Silver luster is a background for the white blossoms on the dessert plate. The finger-bowl is Swedish crystal. All from Wanamaker's, New York and Philadelphia, and Marshall Field & Co., Chicago.

4. Sterling silver for breakfast includes a cream and sugar set from Rogers, Lunt & Bowlen; twin pots for coffee and hot milk, (plate) and covered toast dish from International; and a little individual covered bacon dish, Black, Starr & Frost-Gorham.

Formal Table

NOTHING more quickly sets the keynote of the bride's household than her table. She can express her hospitality there in terms of classic correctness, or rustic informality, or the new, crisp, modern tempo. On these two pages and the four that follow, we consider each school of hospitality and illustrate two ensembles of china, and silver, glass, and accessories.

We have avoided the stereotyped combinations throughout. We think a table, any table, whether it be set for a dinner in town or luncheon in the country, is more interesting if it shows a certain amount of variety and personality in the selections. We think a table can keep its character but be more inviting if the pattern varies from course to course, providing, to be sure, a basic color scheme and style theme follow through.

Thus, our formal table may be all white, silver and crystal, but the service changes subtly from course to course, with white dinner plates followed by mirror-glass salad plates, and these by white-and-luster dessert plates. Our country table combines plain blue and flower adorned earthenware. Our modern table alternates gleaming metal and chromatic colors.



MARTINUS ANDERSEN







5. Silver to complement the dinner service includes (top row) a deep sterling dish by Gorham, Irish-inspired sterling tray, Reed & Barton, and a more elaborate sterling bowl, Watson. In the center a plated vegetable dish by Reed & Barton. In the foreground: a bread dish, Reed & Barton; a sauce boat, Gorham; an ingenious little pitcher with a compartment to keep sauce or gravy hot, International plate; and a flower-shaped Alvin bowl, plate.

6. Sterling flatware for a formal table may be: American Directoire, Rogers, Lunt & Bowlen; Louis XIV, Towle; Romaine, Reed & Barton; Rose, Stieff; George II, Watson; Gadroon, International.

7. Select your crystal from these types. Top row: Cambridge offers three lovely patterns, a ruby bowl on a tall stem, a cut shape and a laurel-wreathed goblet. Second row: a new tear-drop pattern by Morgantown; Swedish crystal from Orrefors; and Fostoria's Regency, at Stern's. Below: a Steuben monogrammed finger bowl.

8. Our formal dinner ends in the drawing room, where coffee is poured from this very beautiful silver service by Towle.

FOR NAMES OF SHOPS NEAR YOU SEE PAGE 100

Country Table



FOR THE bride who plans to live in the country, we have selected all manner of bright, informal tablewares. We think of her entertaining in a sunny old-fashioned dining room, setting her table out under the trees in Summer, serving simple, country food which tastes much the best when eaten at a colorful and brightly ensembled table.

Look first at the luncheon setting on the opposite page (6) which sets the keynote of our country hospitality ideal. There is nothing formal here. Blue-and-white is our color scheme, summarized in the flower-and-fruit covered luncheon plate of Royal Doulton ware. With these we use blue Deruta bread-and-butter plates, glasses copied from an old Irish pattern, and a silvery metal center bowl flanked by two gay little peasant figurines. The cloth is of loosely woven white linen through which the surface of the table gleams. The silver is Watson's new Dorian pattern.

Now, below this, in 7, is the rest of the ensemble. For a place plate, interchangeable with the dinner plate shown next to it, we suggest gay blue-and-white plaid. For salad, use an embossed white plate with a basket-weave center. In the foreground: covered individual soup dish of blue Deruta ware, finger bowl and plate in an Early American pattern known as Thousand Eye, and cup and saucer to match the dinner service. The table setting and the complete elements of the ensemble are from Altman.

In the lower corner of the opposite page at 8: left, a new cheese dish and beaker in Kensington metal, and a variety of hospitality accessories in Wallace silver. These include a serving tray, cocktail shaker, pitcher and several sizes of goblets and cups, to accommodate all sorts of liquid refreshments.

Here at the far left (1) is an alternate ensemble for your country house table, consisting of a colorful assortment of plaid and floral crude Italian pottery, Wanamaker; a wooden salad plate from Lewis & Conger, and a heavy glass bowl and plate for berries from Mitteldorfer Straus.

Your sterling silver (2) might well include a deep round Alvin bowl and another by Towle; a double sauceboat from Reed & Barton, a useful porringer of International Sterling, a little jar for marmalade or mustard, by Rogers, Lunt & Bowlen, a round sauce bowl by Watson, sauce pitcher and plate by Reed & Barton, and Gorham's charming little sugar and cream set.

For flatware, we offer seven suggestions in 3: Reading from left to right, the new Ultra pattern in silver plate, Wallace; Watson's John Alden (sterling); Oneida Community Grosvenor (plate); Reed & Barton's Pointed Antique (sterling); Alvin's English Rose (sterling); Holmes



7





8

& Edwards' First Lady (inlaid), and Gorham's Washington Irving (plate). In many smart households today the sterling silver service is supplemented by a good-looking secondary or accessory service of plate.

Any one of the half dozen goblets shown in 4 would be right on a country table. Top shelf: Steuben's heavy crystal with thumb-print design; frosted and clear Della Robbia pattern from Ovington; square base milk glass, Macy. On the lower shelf: Dublin Waterford design in Morgantown glass; the Thousand Eye goblet and a new Waterford cutting by Fostoria from Altman's.

Any bride would like the Chase pancake set. The big pitcher will hold batter or water, the small pitcher syrup or cream, and the round tray would prove to be useful on many occasions. Altman's.

COÖPERATING SHOPS ARE LISTED ON PAGE 100







Modern Table

WHEN four people gather for dinner, the bride sets her modern table asymmetrically. The runner of sheer Finnish linen is placed along one side of the table and holds two big round bowls for flowers and four black onyx candlesticks. For service plates she uses Poole pewter, simple enough to go with almost any dinnerware. Her main dinner service is a very inexpensive new Sebring earthenware design, with bull's-eye centers of black shading into gray and yellow. The glass is Fostoria's Neo-Classic shape, the silver, the Continental pattern in International Sterling. To see the complete dinner service, study the small photograph (1) at the left, which includes a modern English dessert plate in yellow and gray, the Sebring dinner plate, pewter service plate, after-dinner coffee cup, sherbet glass, and fluted, yellow Fulper salad plate. All at Macy's, New York; Bamberger's, Newark.



MARTINUS ANDERSEN

At 3 is shown an alternate table ensemble. The turquoise salad plate has an incised pattern. The service plate of Susie Cooper English ware has bands of blue-green, and the dinner plate and teacup have a stylized floral motif. All from Wanamaker. For dessert, the square flat bowl and plate of Abingdon pottery. Ovington.

Modern silver (4) is smooth and clean in outline. Top, right: Shallow, round tray by Watson, and Gorham's octagonal tray. In the center, small bowl with handles, from International Sterling, and a grand covered soup tureen by Watson. In the foreground, a small useful bowl from International; an oblong fruit dish, Reed and Barton; all sterling. The silver plated serving dish is infinitely smart, being shaped like a saucepan. From Black, Starr & Frost-Gorham.

More modern sterling silver is shown in 5. At the top, the Modern Classic [illegible] service by Rogers, Lunt & Bowlen, round, sleek, and handsome. The boat shaped sauce bowl is by Watson; the lipped sauce-boat from Black, Starr & Frost-Gorham. Rogers, Lunt & Bowlen make the salt and pepper shakers. In the foreground, a useful three-part d'œuvre dish. Reed and Barton.

Clear crystal is smartest for modern tables. In 6, take your choice of monogrammed Fostoria stemware from Macy's; a chunky square base on palest ice-blue glass, Wanamaker's; a tall flaring Morgantown goblet; a slightly more elaborate cut shape, by Cambridge; and a perfectly simple Swedish tumbler from Orrefors.

Six good flatware patterns for the modern bride's table are shown in 7. First, a strikingly different modern design, Vogue, by Wallace; next, Gorham's justly popular Hunt Club; less severe but distinctly modern Coronet, at Rogers, Lunt & Bowlen; Sylvia, a late comer in 1847 Rogers Brothers plate; International Sterling Empress with its beautiful shell top, and the distinguished Craftsman by Towle. All the patterns in this group are sterling, except Vogue and Sylvia, which are plated.

For the Sunday morning breakfast and the buffet supper which are important in the bride's schedule of entertaining, a gay and smart new group of serving and individual pieces have arrived from Pacific Pottery in California. Colors can be strikingly combined, white with dark blue, for example, or yellow with brown. We illustrate, at 8, a dinner plate, big cheese and cracker dish covered tureen and individual soup dishes. Ovington.

COÖPERATING SHOPS ARE LISTED ON PAGE 100

Wedding March



Comes the moment when the bride selects her silver pattern. No everyday decision, this, for she is to live with her silver for many years, and the sterling pattern that is hereafter to be known as "hers" assumes a special identity. Think, then: Is your silver to be simple or elaborate? Is it to have a traditional character, or break away along the sleek, trim lines of modernism? Whatever your bent, the designers and the craftsmen have provided you with beauty in silver for your table.

Here, silhouetted against the Lohengrin Wedding March, are fourteen sterling silver patterns that are destined for the tables of 1935 brides. Some are quite, quite new; others have already established themselves as classics. On this page are illustrated, from left to right:

Candlelight, by Towle, a graceful pattern with a slender shaft relieved, either side, by decoration.

Simplicity, the latest pattern in International Sterling, so right in its smooth, simple contours that it is entirely appropriate for almost any table.

Lamerie, by Watson, a pattern that reflects the grace of traditional French silver.

Francis I, by Reed & Barton, is a favorite among those brides of today and yesterday whose taste is for a rather regal pattern.

Modern Classic was recently introduced by Rogers, Lunt & Bowlen, but already it has become a favorite, for its clean, smooth lines are admirably suited to either a completely modern setting



or one that combines traditional with modern.

Antique is a familiar favorite by Wallace. Its plain surface lends itself to monogramming, and is especially congenial with Early American.

Normandie, also by Wallace, has a delicate all-over pattern of roses and a grace of outline that make it appealing for wedding selections.

From left to right on this page:

Christina, newcomer in Gorham silver, is inspired by early Norwegian provincial design.

Late Georgian, by Gorham, has an immediate fascination for any bride who plans to furnish her home in the 18th Century style.

Hawthorn, the newest Reed & Barton pattern, is of English Georgian origin, with a feather edge that imparts lightness and grace to the design.

Charles II is Rogers, Lunt & Bowlen's notable contribution to the present-day revival of interest in elegance.

Aristocrat by Towle is [illegible] brides who love simplicity of design and at the [illegible]

Dorian, Watson's newest pattern, is a modern interpretation of the classic Doric column, with the [illegible] in a contemporary theme.

Trousseau, from International, is cleverly designed [illegible] provides a natural background for a monogram.

FOR LIST OF COÖPERATING JEWELERS SEE PAGE 100

Bridal Linen

For the town house

THE BRIDE who plans to entertain much and variously needs all sorts of table linens to suit the many occasions of diverse degrees of formality at which she will be the hostess. We illustrate a few of the linens that should be on her well-stocked shelves. From left to right: A Quaker Lace dinner cloth adapted from a fine handmade cloth; Bamberger's. Next, ivory rayon damask, very elegant with its luscious fruit design; Mosse. A blue handkerchief linen bridge set has field flowers embroidered in natural colors at the corners; Altman.

Altman's have the natural linen set of individual place mats and runners with fine drawn work around the edge. The set with the big, crisp monogram is made of Luvet, a cloth ingeniously woven of Cellophane, white with dark blue bands; Rena Rosenthal. Follows a runner-and-mat set of sheer linen with fine embroidery; Altman. Then, a three-piece breakfast set, Wanamaker's.

Last, a little group of cocktail napkins: the shadow-border and the lace-edged design from Léron, the drawn-work pastel napkins in a variety of colors and the roosters from Altman.



For the Modern dining room

VERY striking in the boldness of their design and the interest of their textures are the many new linens offered for the Modern table setting.

For the bride who likes square white plates, simple monogrammed crystal, architecturally designed silver, we present, left to right: A heavy linen luncheon cloth crossed by broad and narrow bands of bright color; Lord & Taylor. A white damask set has ombré-colored band borders on cloth and napkins; Altman. Third, a rayon damask dinner cloth, a shining setting for crystal and colored china; also at Altman. Next, a linen cloth with appliquéd stripes of vivid color; Macy's. Fifth, a runner set with painted dot design; Old Bleach. Another runner set has saw-tooth embroidery in green; Altman.

Something new and different is the net set with colored threads drawn through in the manner of a little girl's first sewing lesson; Rena Rosenthal. Zebra stripes in red, blue, brown or green on a luncheon set from Marshall Field. The bordered cocktail napkins are from Mosse; Macy's have the dark embroidered napkins. The colorful Flag and Star are from Rena Rosenthal.



For the country table

IN THE country we go in for plaids and heavy materials and splashes of vivid colors. Witness, in the usual order of their appearance: A breakfast cloth in dark blue or brown with a white checkerboard surface and broad white borders, also a Sunday night supper cloth in brick red or other dark colors, both from Altman's. Slightly more formal in its character is still another plaid of white linen with its design in bright color; Lord & Taylor.

A breakfast set has gay, little, white woolly fruits on colored corners; Rena Rosenthal. Double-check on the luncheon set which has bands of tiny checks crossing each other to make big checks; Altman. The trick about the heavy scrim set with the hemstitching is that you can arrange the wide and the narrow panels in a pleasant pattern to accommodate your china and your glassware. Rena Rosenthal will demonstrate.

Our rustic ensemble ends with a group of cocktail napkins: the colored-bordered ones are at Macy's, the dark colors with drawn threads, and the roosters on provincial checks at Altman.

FOR THE NAMES OF OUT-OF-TOWN SHOPS SEE THE LIST ON PAGE 100





The Bride's



Bed



ANDERSEN

White luxury. On the opposite page we show a white ensemble from Lord & Taylor.

Sheets and pillowcases are Wamsutta Supercale, a new, infinitely smooth weave that costs no more than the Wamsutta sheets you have used for years. The comfortable shown on the bed and the spread and blanket cover, by Katrine, in the small photograph are a beautiful trio. The lustrous, creamy-white satin comfortable is hand stitched in simple diagonal bands. The bedspread is white quilted velvet. The satin blanket cover has parallel inserts of Alençon lace.

For blankets we give you a choice of the three shown at the top of the page. In the lower corner: a perfectly plain and perfectly beautiful North Star blanket. Just above, St. Mary's fleecy white blanket with a binding of ombré satin ribbon. Top: North Star blanket with striped borders of green on all four sides.

Brown and beige. Above, left and center, an ensemble for the groom. Blanket is Chatham's Hollywood, and with it are shown a sheet and pillowcase of Cannon fine percale. Across the sheet is embroidered a wide band with a bold monogram in brown, so placed that the sheet may be used as a blanket cover with the band running decoratively across the bed. For this tailored masculine ensemble we suggest a brown and beige Celanese taffeta comfortable with corded center, and a brown crinkled crêpe bedspread carrying a huge appliquéd monogram. The ensemble is at McCreery's.

Blue and yellow. Fresh as buttercups and a blue sky is the bed ensemble, shown directly above and at the right. In the upper photograph, we show maize-bordered Pepperell Peeress sheet and pillowcases, a yellow Kenwood Reverie throw that you would swear was done by hand, and Kenwood's new lightweight Homespun blanket in blue. Altman. The summer quilt, which might also be used as a spread, is made by the Louisville Bedding Co.; Lord & Taylor has it. In the lower photograph: a Palmer comfortable, in two shades of blue Celanese taffeta, and a rayon-and-cotton bedspread with a neat small pattern. Altman.

OUT-OF-TOWN STORES ARE LISTED ON PAGE 100

Bath Ensembles



WINE RED AND WHITE. Dark colors are just as smart in the bathroom as anywhere else in the bride's house. Here is an ensemble that contrasts deep wine red with never-to-tire-of white —and unites the two with the color in the dashing monograms. Triumph is the jubilant name of the newest deep-color Martex towels. If you don't select our pet wine, you may have them in such vibrant colors as emerald green, royal blue or crimson, or in the very new gunmetal. The huge monograms on the white towels match in color. To complete the scheme: A wine-red Celanese moire shower curtain, monogrammed in white, and a white fur rug. Macy's, New York, and Bamberger's, Newark.

MOSTLY FOR MEN. See below, for the groom: Lenthéric's generous bottle of after-shave lotion and Guerlain's perfume, Pour Un Homme, new but already a favorite with he-men. At the left below, Yardley's shaving bowl and invisible talc. Then, for the bride's eyes, Primrose House eye bath and Quinlan's beneficent eye astringent and (lower right) her eye packs.

COÖPERATING OUT-OF-TOWN SHOPS ON PAGE 100







ADAM AND EVE. Many women like colored towels, and most men like white above right, the twain meet in an ensemble by Cannon. The bride and her husband can both have their own towels and thus avoid confusion and achieve harmonious decoration in the bathroom. The colored towels are coral with a white scalloped border; the man's white bath towels have black striped borders, and the smart lower-case monograms carry the colors of their mates. The bath rug is black and coral, the shower curtain, Thibaut's silvery Revolite. All at Altman's

TRI-COLOR. Texture is the story in our third bath ensemble, a group that would be equally at home in the country or in a city apartment. Nice, sturdy, diagonal weave white Vamoco bath and hand towels are monogrammed in no uncertain fashion in red and blue, and a similar diagonal texture is carried out in the red and white tufted Carter bath rug. Little guest towels are diagonally striped or carry neat striped borders of red or blue on white. The shower curtain is shimmering, translucent white Illusion by Kleinert. All at McCutcheon's

BATH BLESSINGS. Sketched at the top of the page are things to make your bath more luxurious. Consider Yardley's grand floating bath bowl with a brush to whisk about, and the water-softening Lavendomeal, also by Yardley and scented with their famous lavender; Guerlain's globular jar for dusting powder; Elizabeth Arden's Velva liquid to smooth and soothe you after your bath; Marie Earle's oil to rub into your skin after you emerge; Coty's hand lotion; Rubinstein's "Enchanté" eau de cologne, and Dorothy Gray's pine essence for your bath



ACTIVITIES FOR GARDENERS IN APRIL



FIRST WEEK

Wood ashes from the winter fireplace, provided they have been kept under cover so that rain has not leached away their plant food value, are an excellent fertilizer to use on the lawn or in the garden during early spring. They are rich in potash, and potash, as every grade pupil in the school of gardening knows, is a vital element in healthy plant growth. Scatter the ashes broadcast with a small shovel, and do not let them lie in even little heaps here and there lest they burn the grass and turn it brown through too great concentration of their chemical contents.

As soon as the frost is fully out of the ground the Strawberry bed should be relieved of its mulch which has (or should have) been protecting the plants from freezing and thawing damage since early in the winter. Rake the covering away carefully, watching lest the crowns of the plants be injured. If the mulch consisted of dead leaves or mixed litter, add it to the compost heap; if of salt meadow hay, pile it at one side until the fruit begins to set, at which time it should be worked in under the plants' leaves and blossoms to prevent mud spattering during rain storms.

It is an old general rule in gardening—and a good one—that fall-flowering plants should be planted in the early spring, and spring bloomers in the autumn. In both cases the reasoning is the same: to allow sufficient time for re-establishment in the new location before the supreme effort of flower-bearing has to be made. On this basis, now is the time to set out hardy green Chrysanthemums, including the new Korean Hybrids which are making such a stir in gardening circles. Plant them now, water well in summer droughts, and they should flower well next fall.

SECOND WEEK

Another of the timely outdoor occupations is cutting back the Heather plants in the rock garden to within three or four inches of the ground. This will remove any winter-injured branches, keep the plants dense and compact, and cause the development of abundant new growth which will supply the flowers when the time comes. Unless this shearing is done every spring, Heather runs off badly in appearance. Incidentally, Heather likes full sun, good drainage and an acid, somewhat sandy soil plentifully supplied with humus. It should be planted in spring.

Shrubs, trees, certain vines, indeed, virtually all kinds of plants of woody character—can be set out advantageously at this time, before the new growth has made much headway. When the stock arrives, plant it immediately—merely seeing to it that any broken roots and top growth are pruned off. The ground, of course, should be thoroughly dug and moderately enriched to a depth and breadth considerably greater than the area which the present roots will occupy, so as to allow for ample new root formation without delay in favorable surroundings.

No matter how carefully mulched it may have been for the winter, the rock garden is sure to need repairing in early spring—such things as filling in where winter rains have eroded the soil, resetting plants that have been heaved by frost or suffered other root exposure, and a hundred other matters which, taken together, mount up surprisingly. It is an excellent idea to take with you to these tasks a pail of stone chips and another of gritty top-dressing loam. For tools, be prepared with a trowel, a small claw and, best of all, your own ten fingers.



THIRD WEEK

It is a well-recognized fact that well-fed, healthy trees are one of the best preventives of the spread of that Dutch Elm disease which stands today as a very, very serious threat to the Elm trees of this country. Rugged good health means resistance to disease and, coupled with proper spraying, may yet save the day. So again we urge you, with all the earnestness of which we are capable, to get in immediate touch with a first-class tree expert and have him both feed and spray your Elms. The disease must be combated this year, before it is too late.

Practically all kinds of seeds, whether of perennials, annuals, shrubs or trees, germinate best in a light, absorptive yet well-aerated soil mixture which does not pack or cake either during or after watering. Such a mixture must be free of weed seeds, of course, and sterile as regards fungi and any plant disease germs. Also, it must contain enough available plant food to nourish the seedlings without danger of injury to their roots. If you have trouble in making it up yourself, remember that you can now buy an ideal trade-marked soil.

General cultivation of the perennial border is now in order, for the new growth on most of the plants is beginning to show above the surface and consequently you can tell where not to scratch around. For tools, you need a hand digging-fork, a long-tined cultivating tool with short or long handle, depending upon whether you like to work on your knees or feet—and a total indifference to dirty hands and clothes. The cultivating itself accomplishes two ends: loosens the soil, admitting needful air to the roots, and works in top-dressings of plant food.

FOURTH WEEK

Regardless of how eager you may be, there is very little point in sowing seed outdoors before the weather begins to settle—let us say, about the time the leaves on the Maples start to come out of the bud stage. To plant earlier than this rarely gains much time in the long run, except with a few special kinds such as Sweet Peas, which should be sown very early indeed. As a matter of fact, sowing before the soil has dried and started to warm up not infrequently leads to rotting of the seeds and a complete waste of the time and effort involved in putting them in.

Too few gardeners realize that the success of any planting, especially during the first year or two, depends largely upon the preparation the ground receives before a single root comes in contact with it. Occasionally one finds soil so nearly perfect that all one needs to do is to dig the hole and put in the plant, but this is rarely the case except in already well-established gardens. For the rest, be sure to remove all rocks, thoroughly mix in old manure or other plant food and soil conditioners, and fork the whole thing over several times to compost it fully.

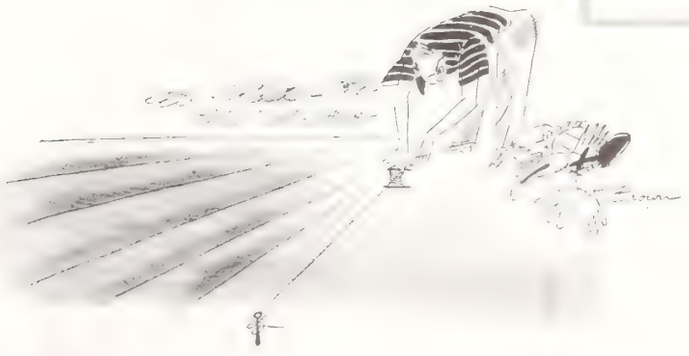
Successfully pricking off seedlings from the flats or beds in which they have been germinated is a job for steady hands and due regard for the fragility of roots and stem growth. It is most easily done when the sowing soil is light and friable in character, so that it crumbles away readily from the tiny rootlets and does not hold them in a vise-like grip. Unless the seedlings are unusually far apart, lift them in little clumps with a wooden plant label and separate them gently in the hand. Often, a slight pressure on the sides of the clump will cause the soil to fall away safely.

FIFTH WEEK

When very young, the colonies of tent caterpillars can be easily rubbed out of existence with the fingers—or with a pair of old gloves, if you don't fancy squishing infant vandals bare-handed. You must get at them early, though, for they hatch as the first tree leaves begin to peep out. Look for them on the smaller branches and twigs, especially where the growth divides and leaves a fork. Once located by means of the tiny, silver-gray webs and their minute crawling spinners, make sure that your crushing job catches all the outposts.

Of all garden vegetables it is questionable whether any are more often started with high hopes and ended with complete disappointment than Musk Melons or Cantaloupes. Not infrequently the vines do well enough in their early months but dwindle and shrivel up long before their fruit matures. Usually this is caused by a wilt disease transmitted by the striped Cucumber beetle. If the vines are protected from the attacks of this insect by cheesecloth-covered frames until growth has spread over a 3' or 4' area the plants may get a sufficient start.

A first-rate garden line with metal reel and stake is one of the most useful of often omitted planting devices. It is valuable for a variety of purposes, such as laying out straight rows in the vegetable garden, serving as a guide for the trimming of walk edges, plotting the curves and angles of new planting areas—even, on occasion, for tethering a too friendly puppy who insists upon cavorting across that newly prepared seed bed or playing tag with his tail among the Daffodils. Better get a good long line—100 feet is not at all too much for most places.



"Wal, sir, Pete Teeter's back ag'in, hangin' 'round thet same corner o' my wagon shed where him an' his wife hev sot up housekeepin' ev'ry spring for goin' on five year. I know it's Pete 'count o' that white splotch on his left wing—somethin' I ain't never seen on no other phoebe-bird in all the time I've lived here on the farm. Couple or three more days, now, an' Mrs. Pete'll show up; she allus does leave him go ahead an' make sure the coast's clear, sort of. Thet's the right an' proper way for all women-folks to act, 'cordin' to my figgerin', anyway."

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A modern lesson for the old school



IN THE penthouse apartment living room of Mrs. Roma Ware in New York, a frankly modern setting embraces antique 18th Century French furniture with mutual advantage and charmingly liveable results. The fireplace, above, is structural glass and chromium in the contemporary manner and quite at ease amid the luxuriously proportioned chairs of old France. Inez Croom, of Nancy McClelland, Inc., decorator

IN DESIGN and personality no two things could be more incompatible than the decoration of 18th Century France and that which we call Modern. And, at first thought, any combination of the two would seem utterly incongruous. Yet, in the New York apartment of Mrs. Roma Ware just such a union has been contrived with complete success and the charming results illustrated.

All the furniture is old, with the delicate structure and the flowing curves of the French court. The background is utterly new, severe and, in contrast to the furniture, almost static. A mutual sophistication is the bond between the two.

The walls are dark, purple blue—a perfect foil for upholstery entirely in varying tones of white. The simplif color scheme intensifies the modern mosphere and bridges the gap betw the conventional design of the furnit and its surroundings. Curtains, too, oyster white, made of a hand-wo silk and the rugs, made in Sweden hand, repeat this color note.

Further modern innovations are sparkling lunettes of satin mirror a glass which have replaced the old-fa ioned fanlights above the curtains, a the simply designed, fluted mantel m of structural glass and chromium Coromandel screen with design in vi white on an intensely dark gro breaks the plane of the wall behind sofa. Inez Croom, of Nancy McC land, Incorporated, was the decora



NYHOLM

ANOTHER view of Mrs. Ware's living room is shown above. The walls, a dark, purple blue, are in striking contrast to the upholstery which is entirely white. Curtains are oyster white, under lunettes of satin mirror and glass which bring old-fashioned fanlights up-to-date



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Farewell to Age!

Window Treatments



SWAG DRAPERY curtains the windows of the Charles T. Wilson living room in New York. The fabric is lemon yellow damask and the swag ends are weighted with spool moulds covered in bottle green to match walls and blinds. Pierre Dutel, decorator



HARTING

PEACHAM for a summer window is this tailored treatment of shaped valance made of flowered glazed chintz edged with box pleated ruche. It is in the New York home of Mrs. Norman Toerge. The decorating was by Taylor & Low



THE beautifully draped curtains in this white drawing room are made of white satin that has been decorated with a delicate chinoiserie design painted in soft colors. The walls are in a chalky white; the old French furniture is upholstered in white damask; a white Moroccan rug covers the floor. Pierre Dutel was the decorator





Every wild flower has its day

at THE OLD WHITE GARDEN SHOW



THE SHYEST mountain violet no longer blushes unseen. For Eastertide at The Greenbrier means the Old White Garden Show—and wildflowers are the rightful stars in this annual festival of Spring. Not to be outdone by the Garden Show, the trees along the bridle trails are dressed in brand new leaves—the fairways and greens are in tip-top condition—tennis courts are ready for championship play. The countryside and The Greenbrier are in gala mood . . . . and mere mortals soon catch their spirit. This year greet Spring on its home grounds . . . . White Sulphur at Easter.

White sulphur springs

WEST VIRGINIA



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The Early American style of New England

(CONTINUED FROM PAGE 47)

house of today, we insist, must have in it all that makes for a more abundant life, as developed by science and invention in the two centuries or more that have passed since our prototype was built. It too, let us remember, embodied all the conveniences known to its day, insofar as these could be had with the means at the builder's disposal.

The peaks that we have explored in this quest are, first, the houses of the Dutch colonists in New Jersey and New York (issue of November, 1934); second, the houses of the Cavaliers in Maryland and Virginia (issue of January, 1935). For the third we shall go back farther than either of these, to the houses of the Pilgrims in New England, built in the quarter century before 1700. Behind this period, from the first settlements of the Pilgrims, the story of the Early American house is almost lost in a haze. The crudest kind of temporary shelters must have served the colonists at first—probably dugouts in earth banks, roofed with branches and sods; or frames of logs, with wattled walls of twigs and mud. Stockades, in addition, were constructed for defence against the Indians, who, it may be assumed, had little chance from the first against the Pilgrim fathers. Edward Johnson, writing of Massachusetts in 1653, tells us that "The Lord with the water-spouts of His Tender Mercy" had reduced the number of Indians from 30,000 to 300, the said water-spouts being warfare and disease. The Pilgrim father, ready at any moment to fight the Indians, torture a heretic brother, or write a law against some form of enjoyment, presents a picture well known to all of us. Of the Pilgrim mother it has been said that her outstanding daily task consisted in putting up with the Pilgrim father.

AN EARLY HOUSE

Nevertheless, let us not draw too one-sided a picture of this life. As early as 1651 the ruling authorities found it advisable to prohibit the wearing of gold or silver lace, great boots, silk or tiffany hoods or scarves, etc., by those of the "lower classes", these vanities being "allowable to persons of greater estates or more liberal education".

What sort of houses did these folk build? Strong, durable, austere, we may be sure, flaunting little of the grace and premeditated beauty that would be found a hundred years later.

The Fairbanks house in Dedham, Mass., is one of the best-known examples. House of the Seven Gables in Salem is another. The Parson Capen house (1683), Topsfield, Mass., is a splendid example, the main room of which has been restored in the American Wing of the Metropolitan Museum of Art, New York City. One could draw up a list of perhaps fifty of these architectural treasures, all built before 1700, and all standing today, still safe from their greatest enemy, fire.

Here is what one gentleman of property ordered built for himself—it was Deputy-Governor Samuel Symonds of Ipswich, in 1638, and his house was one of the more elaborate of the time:

"Concerning the frame of the house . . . I am indifferent whether it be 30 foote or 35 foote longe; 16 or 18 foote broade. I would have wood chimnyes at each end, the frames of the chimnyes to be stronger than ordinary, to beare good heavy load of clay for security against fire. You may let the chimnyes by [? be] all the breadth of the howse if you thinke good; the 2 lower dores to be in the middle of the howse, one opposite the other. Be sure that all the dorewaies in every place be soe high that any many may goe vpright vnder. The staiers I think had best be placed close by the dore. It makes noe great matter though there be no particion vpon the first flore; if there be, make one biger than the other. For windowes let them not be over large in any roome, & as few as conveniently may be; let all have current shutting draw-windowes, having respect both to present & future use. I thinke to make it a girt howse will make it more chargeable than neede; however the side bearers for the second story, being to be loaden with corne &c. must not be pinned on, but rather eynter lett in to the studds or borne vp with false studds, & soe tenented in at the ends. I leave it to you & the carpenters. In this story over the first, I would have a particion, whether in the middest or over the particion vnder, I leave it. In the garrett noe particion, but let there be one or two lucome windowes, if two, both on one side. I desire to have the sparrs reach downe pretty deep at the eves to preserve the walls the better from the wether, I would have it sellered all over and soe the frame of the howse accordengly from the bottom. I would have the howse stronge in timber, though plaine & well brased. I would have it covered with very good oake-hart inch board, for the present, to be tacked on onely for the present, as you tould me. Let the frame begin from the bottom of the cellar & soe in the ordinary way vpright, for I can hereafter (to save the timber within grounde) run vp a thin brick worke without. I think it best to have the walls without to be all clapboarded besides the clay walls."

CONCERNING CONSTRUCTION

There are several items in the above that are worthy of remark. The chimneys are of wood, protected by clay—stone and brick chimneys came later. Doors were to be high enough to "goe vpright under", the Deputy-Governor having bumped his head on too many lintels; doors and windows were small and few, doubtless in the interests of economy, security and heat conservation. Clapboarding was not in the improved form we know it today; the clapboards were split radially from a log——the log, five feet or so in length, being split in half, then in quarters, eighths and so on. The wedge-shaped result was a half-inch or so at the butt edge, feathering off to nothing over its width of about five inches. When put on the wall, the lap of the butt over the thin edge below it was about an inch. Later, the clapboards were more easily and uniformly produced by sawing. These clapboards were put directly upon the frame, not upon sheathing boards, and ends were beveled and lapped for nailing into an upright. The New England Winter winds must have found an easy way through these hori-

(*Continued on page* 80)



Sheer Elegance

What is there about Sterling Silver that has endeared it through the generations to the feminine heart? Not entirely its age or antiquity . . . though all Sterling is fashioned and bought to endure. Isn't it rather the artistry and craftsmanship which will ever be inseparably a part of Sterling's creation? For, after all, its unique charm lies in the beauty of its lines — the individuality of its designing and the skill of its fashioning. "Rose Point" is today's most beautiful design in Sterling . . . Created by Wallace for 1935 and the century to come, out of the experience and craftsmanship of the century just past. "Georgian Colonial" is safely and sanely modern . . . yet conforms authentically with the style of its period.



1835-1935

WALLACE, *Silversmiths*

WALLINGFORD • CONNECTICUT

Send for the compact list . . . 15 Leading Sterling Patterns. Portrayed in this price list are fifteen flatware designs by the Wallace Silversmiths . . . heavy Sterling Silver . . . designs pure and classical of form . . . one of which is certain to "set" in perfect harmony with the decorations of your dining room.



MAKING YOUR WINDOWS MORE

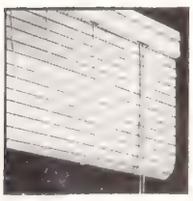
Attractive

YOU have only to see Mayfair Shades to appreciate their gracious, colorful beauty . . . to understand how they harmonize with any color or decorative scheme and why they've won instant acclaim by smartest decorators . . . to realize, too, their simplicity of construction and operation, their abiding utility.

Mayfair Shades come in the standard colors, white, green and ecru and also can be had in special colors to harmonize with your color scheme.

A classicly handsome valance has been designed by Donald Deskey. It conceals all operating parts. The shade cord operates easily with a self-stop mechanism. The hardwood slats are smoothly surfaced, requiring but little cleaning—and this is easy when needed. They will not warp, twist, nor stick together.

Mayfair Shades already are sold by foremost stores in many cities. If your favorite store cannot supply you, write for FREE Booklet and mention its name. You will want to know why there is, in window shading, at last a new vogue.



Mayfair Shades are so designed that they do not conflict with drapes, hangings or glass curtains and are easily installed.

Mayfair SHADES

Priced most reasonably, Mayfair Shades are available in sizes to fit all windows up to 12 feet in width, and in any length. See these charming shades. Use them for your windows—for beauty, economy, utility.

MAYFAIR SHADE CORPORATION

Offices, 175 Varick St. New York City — *Factory*, Worcester, Mass.

The Early American style of New England

(CONTINUED FROM PAGE 78)

zontal joints between rived surfaces but for a filling between the timbers. This aid to insulation was at first clay and straw—the "cob" of England's Elizabethan builders—and later, brick.

However, the Deputy-Governor has led us from the proper sequence of our story, for before we put up wall covering we must have a wall. And right here is the very essence of the 17th Century house.

If you set down a group of pioneers in a well-wooded country, their houses are inevitably of wood. This, notwithstanding the fact that there may be stone masons and bricklayers among their number. For wooden construction is the easy way. The quarrying of stone and the building of brick kilns by the clay banks follow but slowly after the ring of the woodsman's ax. Nor is the pioneer likely to copy methods of building found in the new country—the Indian's hut or "long house" in this case. Rather does he build as nearly as possible in the manner of his forefathers, utilizing the race's accumulation of knowledge. This, undoubtedly, was the course followed by the Pilgrims, for there is abundant evidence to show the close parallels between the 17th Century houses of New England and the wood houses of Essex, Hertfordshire, Middlesex, Cambridgeshire, Surrey and Kent. Captain Miles Standish, the vicarious wooer, was a copper by trade back at his home at Duxbury Hall, near Chorley in Lancashire, and certainly knew his half-timber work.

Now although wooden construction is the easy way, these pioneers were not influenced unduly by that fact; they could have built far more easily than they did, but we should then not have had these houses today.

THE FRAME

Just as a single bit of evidence, the Pilgrim builders selected oak for their framing timbers, in spite of the fact that there were other woods as plentiful and far more easily worked. Oak was the wood they had used in Old England for this same purpose; it had proven its worth; the "easier way" was not one to tempt these men when sound construction and endurance were at stake. You who have looked at these great oak timbers—some of them 18 inches square—and have marveled at the painstaking care with which they were tenoned and pinned together, must have enjoyed the thrill that true craftsmanship inspired.

One characteristic of these houses has never been fully explained: the overhang of the second story, usually along the front but sometimes at the end. It could hardly have been an effort to get more room upstairs, for this space was, in the early days, used chiefly for storage or for stowing away the children at night. Another explanation of the practice was as a means of protecting the lower walls from the weather—they used no metal sheets for flashing the vulnerable points at window and door heads. Yet, if that was the reason, why not carry the overhang all around? In Elizabethan England, and in France where wood timber construction prevailed, these overhangs were very likely efforts to get more room on the narrow street frontage. The tradition of timber construction seems to have carried on over here merely through its own momentum. Mr. Martin S. Briggs, in his book, *The Homes of the Pilgrim Fathers in England and America*, argues that the builders of early New England built that way because they liked the looks of it, going a step farther and carving the purely ornamental "drops" at the corners of the overhang, resembling those on 17th Century newel staircases. Mr. Briggs makes a good case for his theory; certainly the Pilgrims introduced into their meeting-houses and other important buildings features that were clearly superfluous from a strictly utilitarian point of view.

Considering the close dependence of the builders upon their memories of practices in England, it is surprising to find that while cellars were quite rare in the small English houses of the time, they were used almost invariably in New England.

ROOFS

Roofs were steeply pitched, and for the very good reason that, with the roof coverings used, less steep slopes would not have carried the water off before it worked through the overlapping joints. Thatch was used until about 1670. Shingles and boards, slate and tile were the alternative coverings. The thatch (of sea grasses) was unsatisfactory in that it caught fire easily, the boards warped and split; the slate and tile were rare and therefore expensive, so that the shingle easily took the leading place.

Although the gabled roof of single pitch was the one most used, the gambrel roof appeared some time in the latter half of the 17th Century. Here again, notwithstanding the claims of some writers that we invented the gambrel, the builders were using their memories, for in the southeastern part of England, from which two-thirds of the Pilgrims came, there were—and still are—examples of the gambrel roof.

As in the case of most primitive houses, these were very small at first and were added to as the family and its needs grew. The lean-to at the rear was usually the first step in expansion, carrying the existing roof down almost to the ground. Again, the house would be doubled in length by building on to the other side of the great end chimney.

Let us step inside one of these houses, following the Reverend Joseph Capen, whose father-in-law, John Appleton, had built this house so that his daughter, Priscilla, might not regret the life of a parson's wife. The door is low, built of boards heavily studded with nails; there are no sidelights or transom. Inside we find ourselves in an entry sheathed with pine boards, a narrow stairway winding up beside the huge chimney. At left is the kitchen, where the family cooked, ate, and even slept when the attic was too cold.

The fireplaces were large—they had to be, to serve the multiple purpose of roasting, baking, and boiling food, soap-making, as well as warming the immediately adjacent sides of those gathered about them to fend off the chill of New England's famous winters. The Whipple house (1682) in Ipswich had one 7 ft. 4 in. wide, 4 ft. 1½ in.

(*Continued on page* 81)

"NEARLY RIGHT" WON'T DO

In Carpet Colors



A slight variation in carpet color is often the difference between smartness and dullness. Illustrated are 3 of the many Alexander Smith TRU-TONE colors . . . Cedar Rust in the luxurious Buckingham quality; Dresden Blue in medium-priced Claridge; Walnut in moderately-priced Deepdale. For TRU-TONE Carpet Book write Dept. H-2, W. & J. Sloane Selling Agents, 577 Fifth Ave., N.Y.

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OUR NAME



From Colorful California

VIVID, ARRESTING POTTERY IN SMART DINNER AND BUFFET SERVICES

In the rich, warm colors reminiscent of old Spain... yet styled to the modern mood... Pacific pottery brings the *fiesta* spirit to present day dining.

Whether it appears as the first cheerful note on the breakfast tray... as part of the color harmony of an informal lunch... a zestful background for buffet suppers... or even as a gala touch to more formal dinners... there's a subtle magic about these decorative pieces.

Pacific pottery is satin-smooth in texture. Heat and cold resistant. Designed for every serving need, at prices surprisingly moderate. Six appealing colors, Apache Red, Lemon Yellow, Delphinium Blue, Jade Green, Sierra White, Pacific Blue.

Sold at leading stores... Descriptive folder in colors available upon request





Pacific **POTTERY**

Division of PACIFIC CLAY PRODUCTS, *Los Angeles, California*



This scale plan of the barn, sheds and yards illustrated on pages 54 and 55 shows the space that should be allotted to each animal. Note how the various yards and runs have been divided up to keep the whole area neat-appearing and uncluttered

Barnyard

(CONTINUED FROM PAGE 80)

ative and diminutive Bantams. But it ould be a pity to be without a pair f ducks as delightful as the Mandarins r a pair of pheasants as gorgeous as he Goldens. By proper partitioning hey can all occupy the same building om which would extend a range of ndividual runs, making their combined pkeep no more of an effort than a ingle flock would be. A pair or more f Tumbler pigeons (perhaps the lovei t to look at and the easiest to raise) ould be housed in a cote in the garden r against the gable of the garage, table or kitchen wing, and apart from little occasional attention could be eft to their own attractive devices.

From such an assortment of animals and birds it is not easy for the novice to make a choice. And it doesn't make it any easier for him to know that there are many more varieties of the different kinds and types and breeds than I could possibly have mentioned. The thing is merely to have brought forward the animal idea as a way to give the small place a new emotional meaning and with it a new decorative device. His own tastes and fancy will have to do the rest.

NOTE—This is the first of a short series of articles by Mr. Pratt dealing with the proper animals for a small country place and the care that should be given them.

The Early American style of New England

(CONTINUED FROM PAGE 80)

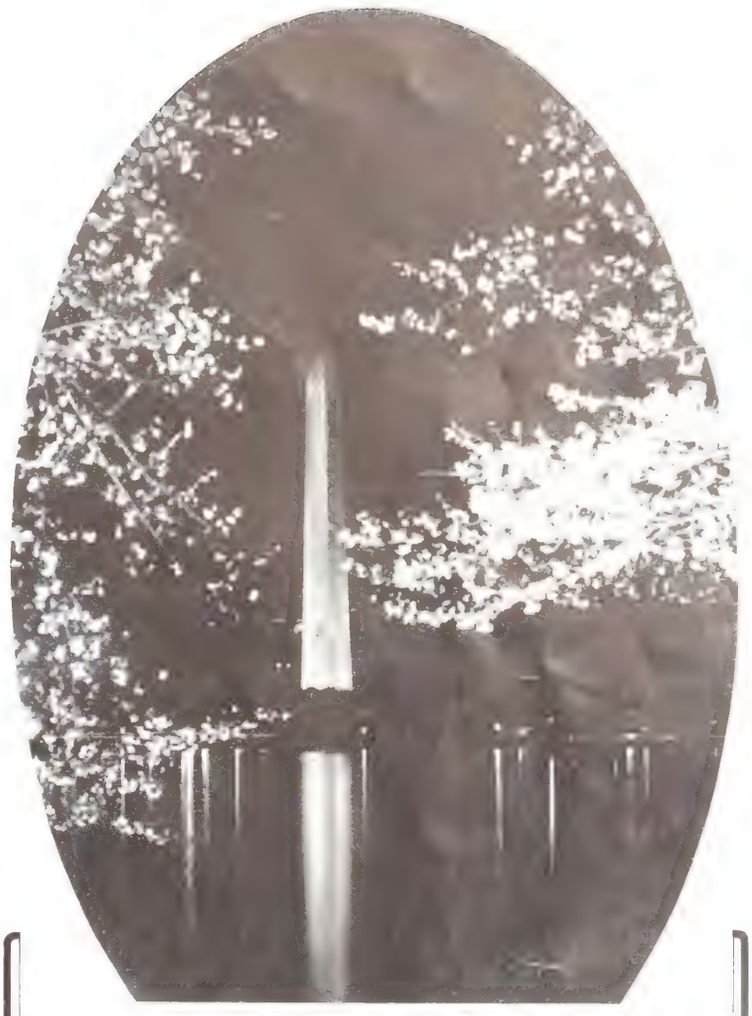
high and 2 ft. 7 in. deep, and this was by no means a maximum size.

On the walls, over the oak frame filled with clay and straw are wide boards, nailed horizontally except on the fireplace end, where they are vertical and have a molding run on the edges. The windows are few and small, sliding casements with diamond panes of poor glass. In the corners and overhead are the exposed surfaces of the great oak frame and summer beam, their edges chamfered in a crude but effective means of decoration. Betty lamps, filled with whale oil or tallow, hung from iron rods. A court cupboard of oak, a Bible box, a table, several chairs and stools, and a cradle, perhaps completed the furniture. Colored chair cushions of linen and the great roaring fire were the sole bits of color. On the other side of the entry lies the "keeping room", holding the best pieces of similar furniture and used for formal occasions and also as a bedroom. Vertical sheathing here covers the chimney and around its smaller fireplace, but the three remaining walls are plastered with a composition made from wind, cattle hair, and lime from crushed oystershells. On these walls hung perhaps a bit of pictorial needlework and more probably a map of the world drawn down from a roller.

What is there, in this extremely primitive house of the 17th Century, that holds so strong an appeal to us of this sophisticated generation? Why try to fashion a house of today on any such crude pattern? For one who does not sense its appeal, the task of analyzing it seems too difficult to undertake—it would be too much like trying to explain a joke; it will not tolerate vivisection. However, this much may be permitted: here are the enduring fruits of our forefathers' efforts to build honestly, sturdily, without ostentation, meeting the needs of their day as directly and successfully as man has ever done—and these needs, be it remembered, were not only those of the body but those also of the mind as carried through the eye. Starting on such a foundation, we shall have only ourselves to blame if we wander from the path of righteousness in building.

Messrs. Derby, Barnes and Champney, Boston architects, have attempted the design of a house of today, based upon this 17th Century peak of our architectural achievements. The drawings speak for themselves as to form and arrangement. On the exterior the house is clapboarded, and painted or stained the color of weathered white pine, including all trim; the sash are

(Continued on page 92)



WASHINGTON'S Cherry Blossoms, and railroads, were unknown in the days of George Washington. Yet, his vision and planning founded the beginnings of Chesapeake and Ohio Lines . . . George Washington's Railroad ¶ George Washington's fundamental idea is the inspiration of today's operation of the great transportation system which follows the route he chose to "smooth the road" and "make easy the way" between East and West. ¶ The charm of Cherry Blossom time prevails all the year 'round on the genuinely air-conditioned trains of Chesapeake and Ohio Lines. ¶ When you go to Washington to see the Cherry Blossoms, travel on one of these famous trains . . . .

THE GEORGE WASHINGTON • THE SPORTSMAN • THE F. F. V.



George Washington's Railroad

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"TREASURE" SOLID SILVER



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CHARLES II



MODERN CLASSIC—within those two words lies a whole world of meaning. Modern . . . yes, completely so . . . yet classic in the simplicity and perfect proportion that assure survival through generations of changing taste.

Robert Locher, master of contemporary design, created this pattern for TREASURE Solid Silver. It has met with unusual acclaim from brides making their first important decisions on this matter of tableware—and from experienced hostesses who want Sterling which will be in tune with new china and glassware and linens.

Look, too, at the other TREASURE patterns. Each one has a definite character which proclaims it perfect for a certain decorative scheme. Fashions in tables have changed—they will continue to change. But it is hard to imagine a setting which would not be improved by the presence of TREASURE tableware.

If you will tell us which pattern interests you most, we shall send a booklet "The Modern Way to Choose your Silver". Merely address: Dept. B-24, Rogers, Lunt & Bowlen, Silversmiths, Greenfield, Mass.

MODERN CLASSIC

IN "TREASURE" SOLID SILVER

WEDGWOOD



Montreal on Wellesley

THIS decoration presents a dainty little floral design symbolical of English meadows in May. Very delicately treated with transparent enamels, it is singularly appropriate for the luncheon table on a sparkling day in the Spring. It will be found in the stores in open stock.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA.

Mark on China



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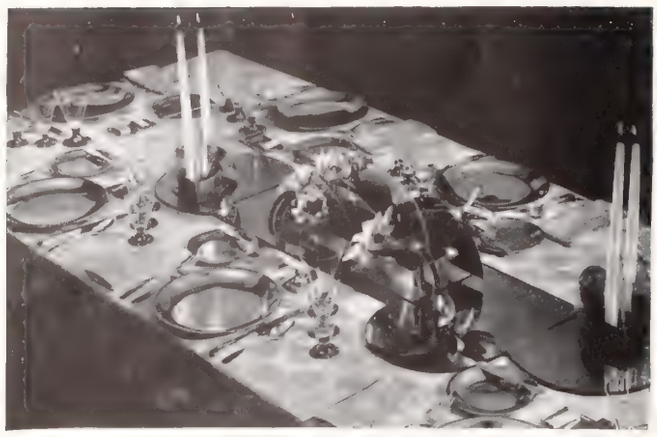
WHOLESALE ONLY

Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queensware, Etc
WEDGWOOD

Spring decorating

(CONTINUED FROM PAGE 30)



SARNA, INC

DECORATION goes very modern when it comes to the newest appointments for the table. Helen Hughes Dulany designed this exciting setting using stainless steel in mirror finish for the service and butter plates; centerpiece of steel and glass stands on blue mirror plaque

gray will replace white. He also creates new-looking and luxurious effects with fabric on the walls, stretched velvet or softly falling drapery, and frequently hangs walls and windows in the same material. He feels that most modern rooms need height and achieves this by keeping the furniture low and by hanging drapery from floor to ceiling. In tune with the trend towards greater elegance in decoration, Mr. Kelly uses much silk.

ELISABETH LOW, of Taylor and Low, looks forward to a return of Rococo curves and graces as more in keeping with the softer lines and elegance of present-day clothes than the more severe forms of decoration. A favorite color with her is mauvy pink which can look lavender in some lights, blue in others. On page 31 is her newest Victorian bedroom scheme for Miss Hallie Stiles—shell pink walls, boldly flowered carpet with pink roses and moss green foliage on an oyster white ground. The Rococo bed has a graceful headboard in tufted pink satin decorated with horns of plenty and glistening pearl streamers. Curtains here are white organdy trimmed with white ball fringe and a flounce of old Nottingham lace.

JOSEPH MULLEN, although partial to decorative schemes with a Classic air because of their balanced, restful appearance, thinks that charming rooms can be achieved by mixing several periods provided the things look well together. He believes in using figured fabrics in such a way that when you are tired of the design you can change the material without entirely wrecking the room. Thus he brings pattern into his own living room with slip covers of figured chintz on big chairs in front of a plain sofa and in chintz roller shades at the windows under soft net over-hangings. His favorite color combination this Spring is plum with pink. He also likes silver and pink used with dark brown.

MIRIAM SMYTH, of Elsie Cobb Wilson Company, Inc., thinks that the trend towards dark color comes as a natural reaction against the cold white schemes, recently so popular. With this warming up of color range will come a more discerning use of glass and mirror, such as architectural features—moldings, etc. She also believes that there is a growing desire for quality and fine execution, and that the former use of simple materials in important rooms will be replaced by fine silks and frankly luxurious fabrics.

Miss Smyth is working on the following interesting project: A sun room in canary yellow and aubergine. The dark floor partly covered with skin rugs. Four wall niches, instead of being treated in a formal manner, have the fronts filled in with crystal bars and are to act as aviaries for brightly colored birds, whose perches are to be of ornate wrought iron.

MARGERY SILL WICKWARE is emphasizing clearer and lighter colors this Spring in her lovely Classic and Georgian schemes. She favors gray of all shades, ranging from lightest pearl to a deep dove gray, and off-whites from eggshell to a soft beige. With these neutral tones she uses coral, chartreuse, pale yellow or blue as accents, and feels that 18th Century English or Directoire furniture is most sympathetic with these delicate, neutral backgrounds.

RUBY ROSS WOOD feels the trend of decoration to be towards more luxurious interiors. Walls hung in old French and English-Chinese wall papers; furniture—a mixture of various period styles—all distinguished old pieces; architectural use of mirror and of bamboo details; curtains and upholstery of sumptuous fabrics and specially designed quilting; leathers of different types, prepared to meet her own color requirements; hand-tufted, deep-pile rugs and carpets, sometimes rare Savonneries, are among the elements employed by Mrs. Wood in creating her sympathetic schemes.

For her Palm Beach work, Mrs. Wood prefers schemes incorporating off-whites, the better to catch all values of light and shade which the clear atmosphere gives.

The fairest flowers of England know only 3 beauty charms



Queen Alexandra's Rose—celebrated at Luncheons by debutantes whose petal-perfect complexions owe their beauty, in part, to old-

OLD TRADITIONS—young complexions! One of England's gay spring fête days finds them in dazzling contrast from Piccadilly to the Mall. Flower-faces, exquisite as the wild-rose petals. One can scarcely tell the buds from the flowers they present to one—or from their freshly youthful, radiant chaperones!

Have they found some alchemy of beauty, these Englishwomen . . . some secret of climate or nurture to keep them always young and fair? Perhaps the answer lies rather in one of their traditions . . . the constant use of Yardley's *three* complexion guardians for their skins!

Exquisite cleanliness is their first important secret; *Yardley's Soap* their first complexion aid. No speck of modern grime or marring impurity is allowed to linger. (It's a soap so gentle, that during the urban season London women do not hesitate to use it several times a day!)

But travel, keen sport, late hours take toll of freshness also. And modern skins need softening, whitening, lubricating care. Yardley's snowy *English Complexion Cream* guards the modern English élégante against tiny lines and aging, insidious *dryness* always!

It's used again beneath her *Yardley Powder*. And until you've used that you can't imagine what an *aid* a powder can be. It's so freshly, delicately blended it spreads an imperceptible, lasting veil of radiance—really protective against skin's bitterest enemies. If your skin is weary of heavier, costlier beauty rituals—why not try this simple English complexion recipe?

For now Yardley has placed these exquisite products in America at your own shopping center (with rouge, lasting lipsticks, bath salts, powder and even compacts to complete your toilet)! Find them—and delight in the sophistication of your utterly effective simplicity! Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; and also in Paris, Toronto, and Sydney.

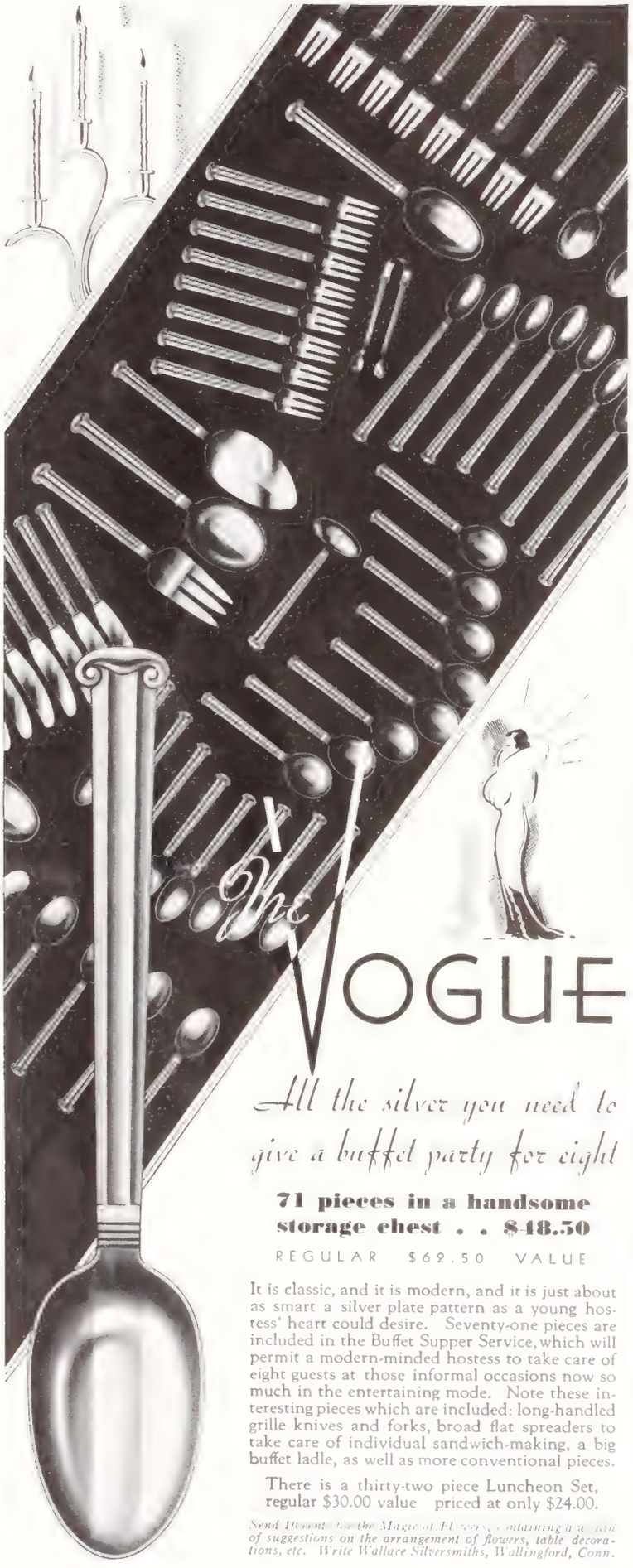


Yardley's English Lavender—Dear to the clever women who know the uses of *charm* in dealing with an agreeably masculine world. You'll find it lastingly associated with all these exquisite Yardley products: ***Yardley's English Lavender Face Powder***, in seven unusually subtle shades, including English Peach, with a delicate radiance, and Gipsy, a radiant sunglow shade, $1.10 a box. Yardley's English Complexion Cream, $1.10. Yardley's Soap, large size, 35c a tablet ($1 for 3); bath size, 75c; guest size, 20c. **Yardley's English Lavender itself, the perfume men adore you to wear, in sizes priced $1.10 to $13.20.**

BY APPOINTMENT TO HER MAJESTY THE QUEEN OF ENGLAND



YARDLEY'S ENGLISH LAVENDER



All the silver you need to give a buffet party for eight

71 pieces in a handsome storage chest . . $48.50

REGULAR $62.50 VALUE

It is classic, and it is modern, and it is just about as smart a silver plate pattern as a young hostess' heart could desire. Seventy-one pieces are included in the Buffet Supper Service, which will permit a modern-minded hostess to take care of eight guests at those informal occasions now so much in the entertaining mode. Note these interesting pieces which are included: long-handled grille knives and forks, broad flat spreaders to take care of individual sandwich-making, a big buffet ladle, as well as more conventional pieces.

There is a thirty-two piece Luncheon Set, regular $30.00 value priced at only $24.00.

Send 10 cents for the Magic of Flowers, containing a wealth of suggestions on the arrangement of flowers, table decorations, etc. Write Wallace Silversmiths, Wallingford, Conn.

WALLACE MADE

Luxor Plate

What you should know about heating

CONTINUED FROM PAGE 40

system more easily since the air pressure is reduced, and that steam can be generated at 180 or 190 degrees instead of 212 degrees. Less fuel is burned, the radiators are consequently not so hot, air does not circulate past them so rapidly and so dirt is not picked up as in the one pipe steam system, and a more even temperature can be maintained. The amount of heat given off by each radiator can be controlled. This system has a quick response, gives a fairly even heat, is easily controlled, and delivers clean heat. It is the best of the steam systems.

One Pipe Vacuum: Comparatively recently, special valves have been placed on the market which turn a one pipe steam job into a vacuum system. A special, inexpensive valve is placed on each radiator; this valve lets the air out but does not let it back again. These individual valves take the place of the central valve on the two pipe vapor-vacuum system. Condensation runs back to the boiler in the same pipe that carries the steam, which therefore does not move as freely as in the two pipe system.

Hot Water: A hot water system heats by circulating warm water through pipes to radiators and back to the boiler to be reheated. The temperature of this water may be high or low, according to the amount of heat desired. The radiators begin to heat as soon as the water is sufficiently warm to circulate. An expansion tank takes care of the larger water volume that results from heated water. This system gives a very even heat, for the amount of heat given off by the radiators depends on the temperature of the circulating water and this is very easily controlled by damper regulators set by hand, or in automatic heating by an aquastat, which costs from $10 to $30. As the radiators are not as warm as in the steam systems, the air flows over them more slowly and so the circulating air is cleaner. Radiators are larger since they operate at a lower temperature. Hot water gives a very even heat, is easily controlled, is clean, and economical of fuel.

One Floor Heating Systems: A hot water system that can be placed on the same floor level as the radiators is now on the market, so that no basement is needed. Higher radiators are required than in the ordinary hot water system. This new type system is inexpensive and is suitable for small cottages.

COSTS

Taking one pipe steam as a basis, hot water heating will cost from 25% to 30% more, vapor-vacuum about 30% to 35% more.

So much for a general description of the various types of heating systems. Now as to the factors upon which their efficiency depends.

In the first place, a boiler must be adequate to deliver the necessary amount of steam or hot water. Many people who thought their boilers large enough found out differently last year, when we had some exceptionally cold days. In the second place, the radiators must be large enough and numerous enough to deliver this heat to the points needed. In the third place, the mechanical details must be such that each radiator receives its proper quota of heat.

To merely add radiation without increasing boiler capacity will probably not correct shortcomings. If a system has been found inadequate, a competent heating engineer should be called.

There are two types of boilers—round and rectangular. It might be said that the round boiler is built in layers like a many-decked sandwich, the rectangular boiler in sections like buildings alongside of each other. Some models of rectangular boilers have double grates—that is, only half the fire is run when not much heat is required. The improvements in boilers are what has made automatic heat possible. In general, automatic heat should only be used with a boiler specially designed for it.

A good heating contractor can be depended on to install a properly sized and well-balanced system. He should also be consulted as to how the radiators are to be handled in the decorative scheme, as covers and enclosures have a considerable effect on radiator efficiency; in fact, architects generally like to advise with the heating contractor so that the heating plant may best be fitted to the house itself.

RADIATORS

Radiators deliver two kinds of heat. One kind is that which we feel when standing in front of an open fire or in the sun. Have you noticed that on a cold day you can stand in the sun and feel warm, whereas once you step into the shade you feel cold? What you are experiencing is radiant heat — heat which warms objects it touches but does not perceptibly warm the air through which it passes. This is one of the two kinds of heat you get from your radiators.

The other type of heat is convected heat. That is, air which is heated by being passed over a warm surface, which is the flow you feel when you place your hand above a radiator. Convected heat rises, just like the blast of warm air rising from an open fire.

The free standing radiator delivers both kinds of heat and is sized accordingly. It is made in many attractive designs and is nowadays so compact as to be quite inconspicuous. As soon as this type of radiator is covered, the supply of radiant heat is shut off and the room is heated by convection, with the result that not enough heat is delivered. Covers for this type of radiator therefore are designed to allow the maximum of radiant heat to flow out into the room. One type just covers the sides of the radiator, leaving the columns exposed. Another type partly covers the radiator. Other types put the radiator behind a grille, which must have at least 60% open area. The radiant heat tends to keep the feet and floor warm, so that at floor level the room is more comfortable and there is a feeling of more even distribution of heat.

Many people prefer to have a radiator completely covered, in which case the heat supply will be almost entirely by convection. The necessity of more efficient convected heat has caused a number of specially designed radiators—more properly called convectors—to be developed. These may be of copper or cast iron, can be suitable

(*Continued on page* 88)



"Good Night! Hope you sleep well!"

(SHE WILL—HER SHEETS ARE CANNON'S FINE PERCALE)

HERE is a sheet in the top-quality class. Others, at much higher costs, can't give you softer ease and higher elegance. . . . Cannon's Fine Percale is made of combed yarns, more than two hundred strands to every square inch. The weave is marvelously close and even and smooth. A special finish gives permanent freshness and whiteness. A ribbon selvage all around adds months of service. Exquisite hemstitching runs up to the selvage, not across. . . . All the sheet virtues—and none of the faults!

But, the cost is down, 'way down. You'll find Cannon's Fine Percale at your own store or shop at prices around $2.50 per. Think . . . this means you can save as much as one-third of what you've been paying and still have all the sleep luxury there is. There's not much point in being spendthrift, even if you do want snow-whiteness and satin-smoothness. . . . Top quality in a percale sheet can be yours at less than top cost.

Three First-choice Sheets. . . . In addition to Fine Percale, Cannon now offers Utility Percale (smooth, fine, light, strong) at about $1.60 each—and Cannon Muslin (soft, even, everlasting) at about $1. . . . Each is the smartest buy in its class, since it stands as high as any other and costs considerably less. Remember: on sheets, as on towels, the Cannon name is your guarantee of plus value. . . . Cannon Mills, Inc., 70 Worth Street, New York City. World's largest producers of household textiles.

Made by the makers of Cannon towels



TOP QUALITY IN A PERCALE SHEET IS NOW YOURS AT LESS THAN TOP COST

THE SMARTEST OF Venetian Blinds



No other element in home decoration contributes more to the dignity and charm of a room than Venetian Blinds. Therein lies the increasing popularity of these smartest of window appointments. Yet, though fashion may dictate the use of Venetian Blinds, practical considerations must also dictate the greatest care in their selection. Yours must be *good* blinds—smooth and quiet in operation, sturdy in construction, correct in colors. And they must be economical.

These practical considerations point to Venetian Blinds by Columbia, recognized everywhere as the finest you can buy, yet available to you at no greater cost. Near you is a carefully chosen dealer who will gladly estimate for you on Columbia Blinds. Ask especially about the Residential Blind, with its trim, narrowed slat. Why not learn more about these smart blinds—now? Just mail the coupon.

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VENETIAN BLINDS

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BY THE MAKERS OF COLUMBIA [illegible]

FREE—COLUMBIA'S "BOOK OF BLINDS"—**FREE**

THE COLUMBIA MILLS, INC., 225 Fifth Avenue, New York.

Please send me your booklet showing photos of all types of window fitted with Columbia Blinds. And the name of my nearest dealer.

NAME ..... H.G.

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What you should know about heating

(CONTINUED FROM PAGE 86)

for steam or hot water, and is intended to be entirely concealed in the wall. To give an idea of the flexibility of these units, it is possible to secure the same heat output in 2500 different combinations of enclosures and heating units. Thus convectors make it possible to fit an adequate concealed heating unit in almost any space. Of interest to the home owner is that this variation in part comes from varying the size of the openings at top and bottom of the enclosure, and also the height of the enclosure itself. Therefore, it can readily be seen that when the decorative scheme involves enclosures, the heating contractor should be consulted so that the efficiency of the system may not be impaired.

The popularity of heating by convection is due to the fact that the heating units can be concealed in the wall. A new type enclosure can be covered with wall paper or plaster between the upper and lower openings so as to match the rest of the wall, and yet is easily removable for cleaning. This factor, ease of cleaning, is an important one to watch as the air moving over a heating unit tends to pick up dust and radiators should be kept clean.

Radiators should be placed under windows. There are two practical reasons for this. First, the greatest infiltration of cold air is around windows which may not fit tightly. (Weatherstripping and calking are used to reduce this leakage to the minimum.) Second, to make you more comfortable as you stand at the window. If the radiator did not interpose a column of air between you and the glass, you would feel cold because the low temperature glass would be pulling heat from your body. Glass is an excellent conductor of heat, which is why rooms with many large windows require larger radiators.

A factor which influences the size of radiators and boiler is the construction of the house itself. A system should allow for at least one complete air change in a room per hour, and most systems allow for one-and-a-half or two. Rooms with much glass area or exposed on three sides will require more radiation than similar rooms exposed on one side and with small windows. A long rambling house presents a different heating problem from one which is compact. The material of which the house itself is built also affects the size of radiators and boilers, as does the weatherstripping, calking around windows and doors, storm windows, insulation, and similar factors reducing heat loss. Of course, the larger and more numerous the radiators, the larger the boiler necessary.

FUELS

Any type of heating may be fully automatic and make use of any kind of fuel, as boilers are specially made for every fuel. The choice of fuel should in general be governed by what is most available locally, and the quality of service that can be expected.

Gas is a clean, dependable and automatic fuel which requires no moving parts to deliver its heat. It is ideal for trouble-free operation where the gas rate is low or where operating cost is not a factor. In many sections the rate is prohibitive for most people.

Oil is likewise a fuel excellently adapted to automatic operation. It requires a storage tank which may be either inside or outside the house, location in some cases being determined by local ordinances. There are two types of burners. The gun type burner is placed outside the furnace or boiler and shoots its flame into the heating chamber. This type burner may be interchangeable with coal. The rotary type burner is placed inside the boiler or furnace itself. It is best to attach a burner to a boiler or furnace specially designed for oil burning. Some boilers and burners are designed as a unit; other boilers are designed to fit any burner.

Coal is not as clean to handle as gas or oil. The development of automatic stokers is making this fuel almost as clean and automatic as gas or oil, and economy may be secured by burning low cost coal. The coal may be placed by hand in the hopper or in a magazine feed boiler at approximately daily intervals. Or it may be fed directly from the bin. With some models of stokers, the ashes are automatically gathered ready to be carted away and may even be transferred to cans outside the house. An interesting new development is that in Essex County, New Jersey, where a stoker that holds a week's supply of coal is being sold. A man comes around once a week, fills the stoker and takes away the ashes for $30 a year.

ELECTRIC SUPPLY

With either an automatic stoker or oil burner, the dependability of the electrical supply should be considered, as interruption of service would shut down the plant. It is only in the rather remote sections that this need be feared, however.

When the decision lies between two heating plants or kinds of fuel, each equally desirable, the one which can be best serviced locally should be chosen.

Now as to how much you should spend for your heating plant. Generally the cost will run between nine and ten per cent of the cost of the house. Better to spend more than less, for this is one part of the equipment that is the very basis for comfortable living—and a part expensive to change. Far better to be right the first time.

But with all these things to watch out for—and many more—how is one sure to get a good installation? The first essential is to select equipment made by a reputable company. The second is to have that equipment installed by a first class heating contractor, for each heating installation is a tailor made job.

If you do not personally know of a good contractor, write to the company whose equipment you expect to use and ask them to send you a list of reliable heating contractors in the locality where you plan to build. Any company will be glad to submit such a list of those in whose experience and ability they have confidence, and will in many cases be very glad to help you to reach a final decision as to the best heating equipment suitable for the location and the amount of money which is available for this installation.



Spirited

Studio living room in the apartment of Mr. & Mrs. R. B. Parsons, Larchmont, New York. Designed and executed by W. & J. Sloane.

●

White walls and white wood; black rug, blue sofa, brilliant green kid bridge chairs; green and silver wing chair; curtains of carnelian satin and white rough silk, with wood bell fringe.

A composite portrait of personalities done in the medium of walls and furnishings! That's the higher aim in home decorating . . . a desired overtone . . . above the material business of solving the problems of utility, convenience and comfort. In this interior, designed and furnished by Sloane, do your eyes not see more than a pleasing arrangement . . . that it was created for people who take life in their stride?

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For the restive, world-jaded modern soul there exists a cure . . . Brittany, "the Ancient Land" that does not change with time . . . for men have loved these wave-washed shores eternally ▼ Thatched cottage, feudal castle, tall church and lone *calvaire,* the bustle of the market with its storied custumes, the solemn tapers of the *pardon,* music of *biniou* and bagpipe like the seabirds' calling, steep little streets that Anne de Bretagne might have climbed, *la reine en sabots* . . . all these are Brittany ▼ Start at St. Malo of the corsairs, high on its wave-borne rock and watch Jacques Cartier sail into the sunset to find a New World . . . Dinan of the lacework balconies, where du Guesclin was born . . . at Quimper of the pottery, and a Gothic Cathedral to give a cynic faith . . . at Carnac, where the Druids left their dolmens and their menhir . . . at Guingamp, where the Pardon of the Poor brings all the countryside in bravest finery to honor St. Yves in July . . . Dinard with its perfect halfmoon beach and chic Casino, La Baule of the golden sands and Rotheneuf-en-Paramé, where the sun always shines over an emerald sea ▼ Why not let your local travel agent plan your tour of the land of heart's desire this summer?

THE RAILWAYS OF
FRANCE
610 FIFTH AVENUE NEW YORK



First-class individual [illegible] in the [illegible] compartment

Won't you come for tea

(CONTINUED FROM PAGE 51)

SHRIMP AND HORSE-RADISH FILLING. Peel and clean ½ pound of freshly cooked shrimps. Run through the medium meat-grinder, add ½ teaspoon of German mustard, 1 tablespoon of mayonnaise, 2 teaspoons of pickled horse-radish, a few drops of lemon-juice, and enough whipped cream to make the right consistency to spread. Salt and pepper to taste.

THIN BREAD AND BUTTER. To make thin bread and butter it is necessary to have a really sharp knife and plenty of thoroughly creamed butter. The crust should not be removed. Spread the loaf with butter, then slice off. It sometimes helps to plunge the knife in boiling water and wipe it off before making each slice. The bread should be laid on a platter, each piece underlapping the next by an inch, but left whole.

COEUR À LA CRÊME. These may be bought in a few French specialty shops, but a very good imitation can be made at home by working plain cottage cheese through a very fine sieve and putting it into one large or several small-sized heart-shaped aluminum molds which have had several holes punched in the bottom and which have been lined with a piece of cheese-cloth wrung out in a little cold water. Pack well with the cheese and put in the refrigerator to chill. Turn out onto a plate when ready to use and remove the cheesecloth. Pour a little thick cream over them. This should be eaten with thin bread and butter and wild strawberry jam.

COCOANUT DROPS. Mix ½ cup of Eagle Brand Sweetened Condensed Milk and 2 cups of moist, shredded canned cocoanut together. Drop by tiny spoonfuls on a well-buttered pan about an inch apart. Bake in a moderate oven until a delicate brown.

WHITE PLUM CAKE. Blanch half a pound of almonds, reserve 1 dozen of them for decoration of the cake and shred the rest with a sharp knife. Scald ½ pound of Sultana white raisins and soak them until plump; then dry well. Cream 6 ounces of butter with 1 cup of granulated sugar, add the beaten yolks of 4 eggs and beat well. Sift 2 cups of flour with 1 teaspoon of baking powder, ½ teaspoon of grated nutmeg and a quarter teaspoon of salt. Put a teaspoon of vanilla and ½ teaspoon of lemon extract in ¼ cup of cold water. Add it alternately with the flour to the butter and egg mixture. When well mixed, add the raisins and the almonds, which have been lightly floured, and 1 cup of shredded cocoanut. Now fold in the stiffly beaten egg-whites, pour into a well-greased, oblong tin which has been carefully lined with buttered white paper. Bake in a moderate oven for about an hour.

HOT BUTTERED SCONES. Wash and dry well ½ cup of currants. Mix and sift together 2 cups of pastry flour with 4 teaspoons of baking powder, ¾ of a teaspoon of salt and 8 teaspoons of granulated sugar. Work into this 4 tablespoons of salt butter. Add the currants and then mix to a dough with about ⅔ cup of milk. Divide into 6 parts, toss each piece onto a lightly floured board and pat into a circle 4 inches wide and ½ inch thick. Bake on a hot griddle which has been very well buttered. When delicately brown on one side, turn with pancake turner. When cooked through, split and toast under a hot flame, spread with creamed butter and serve on a napkin.

STRAWBERRY TARTS. Mix together 1⅓ cups of flour, 1 level teaspoon of sugar, and ½ teaspoon of salt. Sift several times. Then work in ½ cup of butter with the fingertips. Bind together with 1 beaten egg. Toss on floured board and pat or gently roll out. Spread a tablespoon of thick cream over, roll it up, roll it out, then roll it up again. Put it in the refrigerator for two hours. In the meantime, wash and stem 2 quarts of strawberries. Pick out 48 of the most perfect, crush the rest and add a cup of granulated sugar. Simmer gently for half an hour. Strain and continue to boil until greatly reduced and very thick. When ready to make the tarts, take a little of the paste at a time, roll it out into small circles and line tiny individual tart tins. Crimp the edges and immediately put them back in the refrigerator so that they keep very cold. When all are ready, brush the edges with beaten egg and set in a very hot oven. Watch carefully so that they won't burn. When brown, remove from oven and place 4 strawberries in each. Then glaze with strawberry juice.

Serve with Devonshire cream made by putting 1 quart of raw certified milk and 1 pint of double cream in a shallow enamel pan. Set in a cool place for twelve hours. When this time is up, the cream should have risen to the surface. Now put the pan of milk in another pan of water and place this pan either on top of the oven part of a gas stove or on the very back part of a coal stove; let the milk get gradually warm, not hot. Leave it on the stove until the cream crinkles and pulls away from the edge of the pan. When this happens, put the pan of milk in the refrigerator for at least twelve hours. Then carefully skim off cream and put in a glass dish. It should be thick, slightly lumpy or clotted, and have a peculiarly delicious, sweet taste.

COOKIES. Cream ⅓ cup of butter with 1 cup of sugar. Add ⅓ cup of milk in which has been dissolved ⅓ of a level teaspoon of baking soda. Add three teaspoons of vanilla and enough flour to make a dough just stiff enough to handle. Toss ⅓ of it at a time onto a floured board and roll out to ¼ inch. Sprinkle well with granulated sugar and cut out. Bake on well buttered tins in a medium oven until a delicate brown.

TOASTED MARMALADE AND BUTTER SANDWICHES. Make 4 or 5 thin sandwiches well buttered and spread with orange marmalade. Remove the crusts and cut into pieces about 1 inch by 3 inches. These may be made in advance. Keep covered with a damp cloth till ready to toast. Then toast quickly on both sides and serve piping hot.

PRALINÉ COOKIES. First blanch ¼ cup of filberts and the same quantity of almonds. Dry them out in a warm oven for a few minutes. Butter a platter. Put ½ cup of sugar in an alumi-

(*Continued on page* 92)



WITH THE fashion for lace so important this season, Scranton's lace dinner cloths are the delight of fashion-wise hostesses.

Pictured is the beautiful and practical Lorain lace dinner cloth with its center panel and border in conventionalized floral and leaf motif on a background of drawn thread blocks. In representative stores the 73 x 96 inch size in linen color is modestly priced at about $7.95. Other sizes in proportion. Ask to see Lorain—you'll like it.

THE SCRANTON LACE COMPANY, SCRANTON, PA.

SCRANTON
Lace Dinner Cloths

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THERE'S a "fix-it-up" spirit abroad in the land. The iron dogs have been removed from the front lawn. People are remodeling, renovating, modernizing. Why not bring your timekeeping system up to date too? Is it up-to-the-minute and correct-to-the-minute?

Three or four Telechron Electric Clocks in different rooms will give you a complete, accurate timekeeping *system*. Just plug them in and set them. Then you won't have to detour to the living-room to find out what time it is in the kitchen.

Be certain, when you modernize, to arrange for sufficient electric outlets to provide for a Telechron system. In addition to baseboard plugs, place a convenient outlet over the mantel or on dining-room or kitchen wall. Telechron models are styled with distinction. They lend character to your home. And they're reasonably priced from $3.95 to $27.50 at most good jewelry, electric, gift and department stores.

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NEW MINITMASTER, *an ingenious mite that tells time as a speedometer measures miles. Molded plastic case, ivory color. Dials illuminated by miniature lamp if desired. Priced at* $9.95

Telechron
(Reg. U. S. Pat. Off. by Warren Telechron Co.)
SELF-STARTING ELECTRIC CLOCKS

Won't you come for tea

(CONTINUED FROM PAGE 90)

num saucepan with 6 teaspoons of cold water. Place on fire and watch carefully. When sugar begins to caramelize, remove from fire, add the nuts and pour out immediately onto the buttered platter. The sugar must be a pale golden brown. If it gets too dark, it will be bitter. When cold, break into pieces and run through the medium meat-grinder. Now cream ½ cup of butter with ⅓ cup sugar, 1 whole egg beaten well, and 2 teaspoons of vanilla. Mix well and add ¾ cup of flour in which has been sifted a salt-spoon of salt. Add three tablespoons of the praliné and bake quickly, but watch carefully as they burn easily. Remove from tins immediately with cake-turner.

CHOCOLATE CAKE. Butter 4 shallow cake-tins of the same size and shape. Cream ½ cup of butter with 1¼ cups of powdered sugar. Sift two cups of flour with ¼ teaspoon of salt and 2½ level teaspoons of baking-powder. Add ½ cup of milk to the butter and sugar mixture, then the flour and 2 teaspoons of vanilla. Beat well and fold in the stiffly beaten whites of 5 eggs. Put it into the tins. There should be not more than ½ inch of dough in each. Bake in oven about 375 degrees (quick oven) until a tooth-pick thrust in comes out clean. When cool, put cakes together with frosting made as follows:

Beat the yolks of 4 eggs until light, add 3 cups of granulated sugar and beat well. Add 1 cup milk, 2 tablespoons butter and a tiny pinch of salt. Melt 8 squares of chocolate in a double boiler. Cook the first mixture, stirring hard until it boils up hard, then cook two minutes. Remove fire, add the melted chocolate and 2 teaspoons vanilla. Beat well until thick enough to spread.

HOT BISCUITS WITH BACON. Sift 1 cup of flour with a rounded teaspoon of baking powder and a level teaspoon of salt. Add a piece of butter the size of an egg. Work it in well with the finger-tips. Then bind together with milk into a stiff dough. Toss onto a floured board and roll out to ½ inch thickness. Cut with a cutter 1½ inches in diameter. Bake in very hot oven. Split and butter and put a small piece of freshly fried bacon in each one. Place in folded napkin and serve at once.

STRAWBERRY, PINEAPPLE AND ORANGE CONSERVE. This recipe makes about 6 glasses. Peel, core and shred fine 1 pineapple. Pick over, stem and wash 1 quart of strawberries. Remove the skin from 3 large navel oranges, keeping it as whole as possible. Remove the pulp from the oranges with a sharp knife, discarding as much of the pith as possible, and saving all the juice. Boil the peels in plenty of water until very tender, then remove and with a spoon scoop out the bitter white inside, leaving just the orange outer part. With a sharp knife, sliver the skins in tiny thin strips about ½ inch long. Now put the pineapple in a large white enamel pan and add a pint of water. Boil for twenty minutes. In the meantime, put the orange pulp and juice in another enamel pan with 2½ cups of sugar and boil for about fifteen minutes. Then add the rind and continue cooking slowly. When the pineapple is cooked, add the strawberries and 4½ cups of sugar. Bring to a boil, then add the orange and let it all boil together for twenty-two minutes, no longer. Be sure to skim the jam while cooking, and stir carefully to prevent sticking. Put in sterilized jars and seal the next day with paraffin.

CINNAMON TOAST. Cut bread in ¼ inch slices and remove crusts. Toast lightly and quickly. Butter well and sprinkle with powdered sugar and cinnamon mixed together. Cut in thirds, place on buttered tin and put under the broiler for a moment to melt the sugar slightly. Serve immediately.

WALNUT MOCHA CAKE. Cream ½ cup of butter with 1 cup of sugar. Add the well beaten yolks of 2 eggs and ½ cup of milk. Add 1½ cups of flour in which has been sifted 2 teaspoons of baking powder and a pinch of salt. Mix well and add two teaspoons of vanilla and 1 cup of broken and lightly floured English walnut meats. Fold in carefully the stiffly beaten whites of 2 eggs, pour into a well-buttered loaf tin, bake in moderate oven for about forty minutes or until a tooth-pick inserted comes out clean. Ice when cold with frosting made by creaming ¼ cup of butter and gradually adding 1 cup of confectioner's sugar and ¼ cup of cocoa mixed together. Cream well, then soften with hot, very strong black coffee and vanilla mixed. If it should get too thin, thicken with more sugar and cocoa. Spread unevenly on cake and decorate with unbroken walnut halves.

The Early American style of New England

(CONTINUED FROM PAGE 81)

off-white toward the oyster gray. Exterior doors are green. The underside of the overhang is plastered, in color a gray slightly lighter than the walls; similarly the plaster cove under the main cornice. The top of the brick chimney might also be plastered to match. Weathered wood shingles cover the roof. Porch floors are of painted wide boards.

Inside, the living-room has a sheathed fireplace wall in molded pine, a wainscot of wide pine boards on the other three walls with smooth plaster above—but not too smooth. A wide beam shows on the ceiling, with half-beams at each end of the room and a thin board of the same depth along the ceiling on the wall opposite the fireplace. All of this pine is stained an old brown. In the dining-room the architects suggest painted woodwork, and here, as throughout the house, the paint used might be in colors, not in white. In the front hall there are papered walls with painted trim and staircase. While the attic plan is not shown, there is room here for two small bedrooms or one room and bath. Floors of the main house, first story, would be attractive in wide stained boards; those of the kitchen, pantry, and back hall having, doubtless, some modern floor covering. On the second floor the floors would be wood, possibly of narrow boards, stained dark, excepting the bathrooms which might have some unbroken sanitary floor and base.



Slip cover tailored by W. & J. Sloane, New York

Do not disturb!

This gentleman's home is his year-round castle. He is not shunted to his club to tide over periodic house-cleanings. The extremely decorative chair in which you see him napping tells you why. It is *permanently* slip-covered in the New Printed Mohair by Goodall-Sanford!

Permanently? Yes. So much so that it is fast becoming the custom to buy furniture "in the muslin," letting a well-tailored slip cover serve as year-round upholstery. Should a man's favorite chair be near the window, the printed mohair will not fade. It will not shrink, if he leaves the window open during a shower. Wrinkles will not nestle, nor dust nest in the smooth resilient mohair fibres.

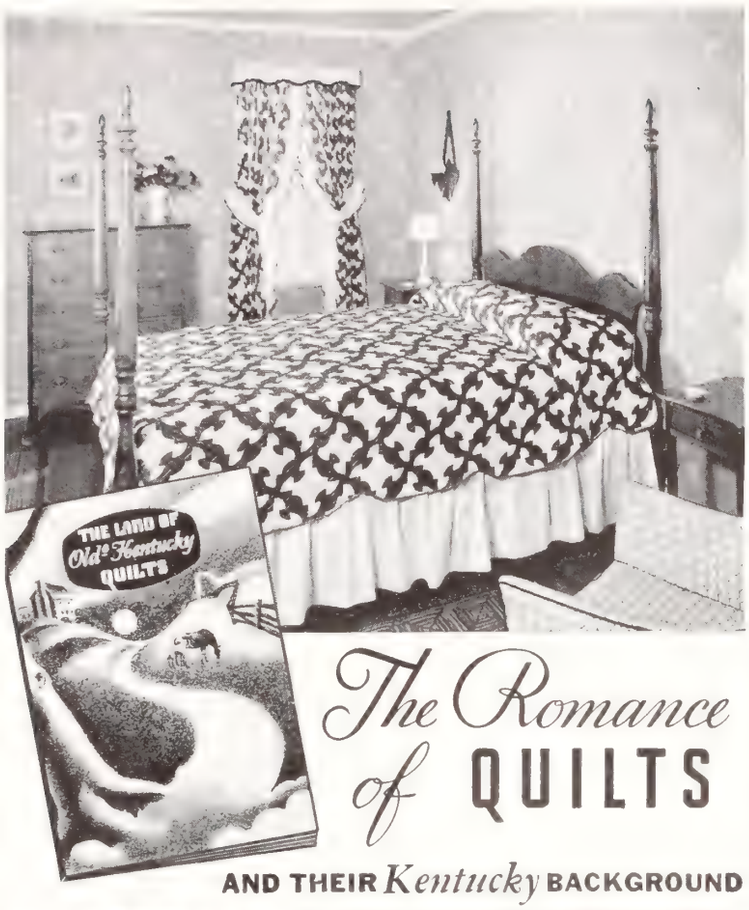
Neither will a mohair slip cover *slither* off the chair when a man slides down to rest. For mohair is neither shiny nor woolly, but has a firm tenacity for the seat it fits. In short, mohair slip covers, draperies and other decoratives do much to keep a house in the constant condition for which it was built...a home!

Of course the Goodall-Sanford mills had wives in mind when designing these New Mohair Prints. Any decorator will spread out patterns as certainly destined for a boudoir as others are for a study. Better stores also carry them. However they are purchased, they are not expensive. Ask for... THE NEW PRINTED MOHAIR. *(Decorators: write us for name of your nearest distributor.)*

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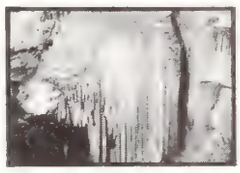
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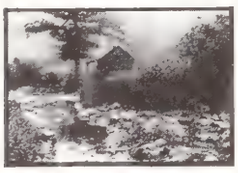
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Old^e Kentucky Quilts

Just off the beaten track

THOSE inquisitive children who burn their fingers trying to prove for themselves whether the electric grid really is hot or not, and who mutely prove the "Wet Paint" sign on a park bench with bizarrely decorated trouser seats, are generally the despair of their parents. Joy, however, should be springing in the parental breast, for here are perhaps the great horticulturists of the future. Among them may be hybridizers who will be known on two continents, and adventuring devotees who will clasp a rope over a yawning crevasse just to look ecstatically into the face of a new flower. Their youthful companions who were willing enough to see them try out the "Wet Paint" sign but wouldn't venture for themselves will be the conventional gardeners—like most of us.

Yet there is a safe trail for us, too, where we can follow with a tiny flicker of adventure those signs which are indicated in flower catalogs and garden data as "Might and Should." One day I put a poor, helpless grower on the rack and finally learned from him that all those cultural directions which so boldly promise a "Will Come" are for the sure-fire specimens. When hedging begins to show in the "Might and Should" directions an area of mild adventure is entered into which requires careful handling and some cultural judgment.

There is no place, perhaps, where we are less venturesome than in the choice of bulbs for winter forcing. Each year we plant our Paper-white Narcissus for their dependable fragrant flowering, and in due season we bring out last year's Callas to outline their stateliness against the window panes. Later we again count on Early Tulips, or giant Daffodils, to make our living-rooms attractive. We know that these all "will come" for us.

Yet many of those other lovely bulbs which, each autumn, we pass by in the catalogs with a timid, but fruitless, stab of desire can be enticed into beauty indoors and with a not too difficult culture. Many are surprisingly inexpensive and almost all can be planted out afterwards in the hardy bed or under the half sunny spread of a tree, where they will recuperate their strength for a normal season of blooming. Planted there, and almost forgotten, they will surprise us some day with a gay echo of our intimate acquaintance with them indoors.



THE Bulbous Iris Wedgewood blooming indoors in early February at the same time as the tiny *Iris reticulata* which nestles at its feet

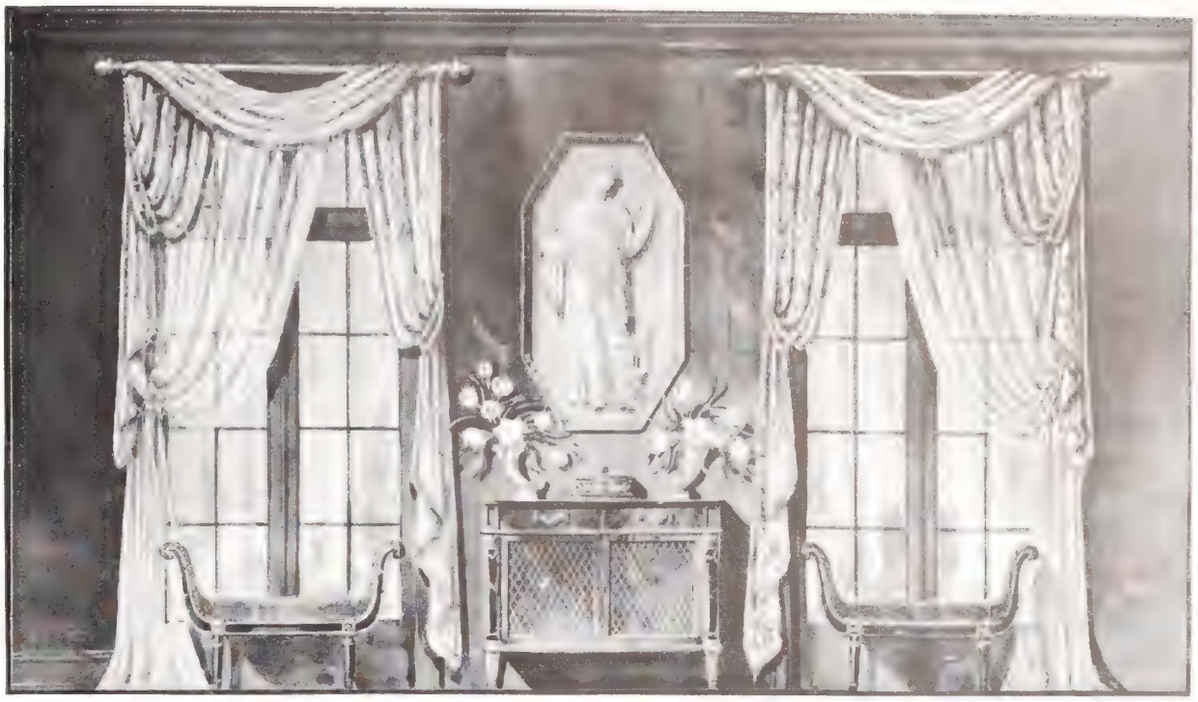
In trying any of these other enticing bulbs we should buy only good, named stock, first sized bulbs, and no "mixtures." Even while only mildly innocuous when planted outside, an assortment of colors in a pan of bloom indoors is really appalling. When that fascinating box of new varieties comes, we should clearly know which must be planted at once—either for desired early bloom or because of deterioration if kept out of the ground too long. A simple, detailed list of facts, prepared in advance with depths of planting

(*Continued on page* 96)



HERMAN C. CUTHBERT

THREE kinds of Hyacinth, all planted at the same time and developed in the same cool, dark closet. At the left, large Dutch; center, French-Roman; right, miniature Dutch



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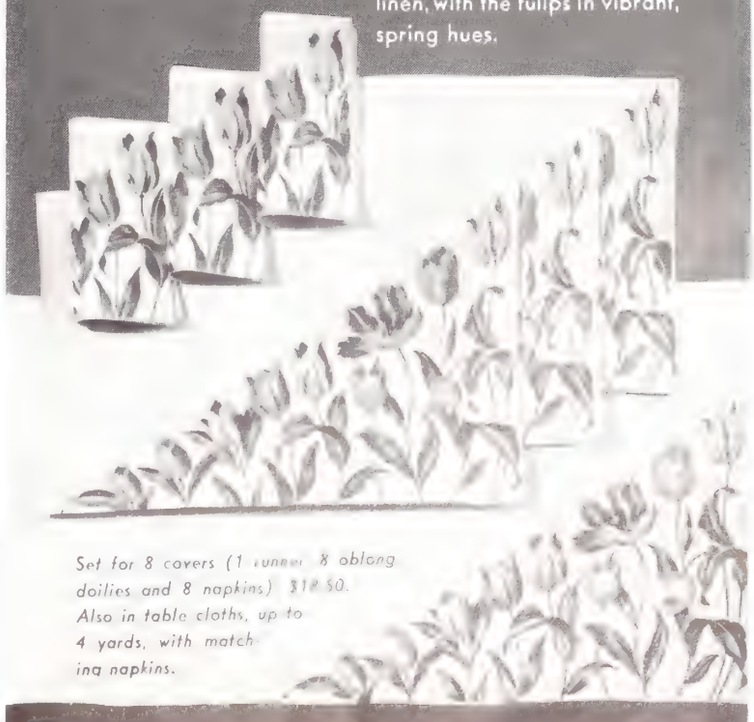
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Just off the beaten track

(CONTINUED FROM PAGE 94)



AUTUMN CROCUS springing out of a soft background of grass which was grown from seed sown freely on the surface of the soil in the pot

types of pots, soil, etc. will be most helpful.

Who of us has tried the little Autumn Crocus indoors? The less rare varieties can be bought without advance ordering, and will bring into the house in October and November the same blues, purples and lilacs as their spring cousins, but yellow will be found only in their golden throats or bronzy anthers. Not big like the Colchicum—that other similar fall flowering bulb—they need about eight or a dozen for a colorful pan of bloom. I have grown them in soil, in bulb fibre, and in pebbles and water as well. In pebbles their lively spirits need a later weighting down as they grow toward the sun. By this method, too, they take a month for blooming, but seem to develop longer stems than when they are hurried into bloom in two weeks, when earth grown. Plant with the tips just showing, and in any soil. When earth grown, a heavy sowing of grass seed can be planted at the same time and will soften the lack of foliage. This appears in spring and, therefore, to complete the normal cycle of growth, these bulbs should be planted out immediately after flowering. Zonatus, and the large flowering Speciosus, and especially Speciosus Artabir with its rich, feathered effect, are all lovely.

If planned for well in advance, the Freesias also can be counted on for an early bloom. Perhaps some of us have been discouraged like the man who asked a distributor I know to give him credit for all his Freesia, because not one had bloomed. "Cool and wet, cool and wet" was the incantation I had to sing to get mine to bloom. A despised attic room where there is a sunny window and only indirect heating will develop their full beauty. Fifty-five to sixty degrees is a good temperature. They need full light, fresh air and generous watering, which, as the buds form, should be applied at least twice a week as liquid manure. Because Freesias make top growth along with root development they do not need to be blanketed as they grow, if placed outside. If started as a first early planting in August, they should, however, be kept out of the broiling sun.

Variations in blooming time are controlled in different ways. If plantings are made at the same time in both pots and flats, the pot planting, because the roots are more bound, will bloom about ten days earlier. Or variations in dates can be achieved by a succession of plantings from early autumn on. Then, also, all the bulbs may be planted at once, and some held back in a frostproof storage pit and brought in by November. A light soil with humus, but no manure, is ideal. Plant one inch deep and for real beauty crowd a dozen or two into an Azalea pan for each planting. Cuttings from shrubs, and especially those with supporting arms like the Barberry, are an attractive and inexpensive substitute for the wire forms which are often used to hold their tall growth. With greenhouse facilities lovely hybrids with exquisite shades, and often interestingly veined, can be easily raised from seed. Freesia bulbs may be dried off and used again but will not yield the same large flowers.

By the end of December the first

(Continued on page 97)



HERMAN H. CUTHBERT

AUTUMN CROCUS—*Crocus zonatus*. The group of plants at the right were grown in pebbles and water and had a two weeks' start on the soil-grown ones in the other bowl

Just off the beaten track

(CONTINUED FROM PAGE 96)

promise that another spring is surely on its way can be assured by a tiny bowl of flowering Snowdrops or Galanthus. With them one only lifts a nugget of spring's wealth and rushes it indoors, for they must not be brought in from the coldframe much before their normal flowering. In sheltered positions some variety or other of the Galanthus would be almost ready to bloom at this time outdoors, but they would not all force, I think. That more rare variety, Byzantinus, with its large flowers and interesting foliage, I brought into bloom in two weeks in a very cool temperature, and found it came equally well in soil or bulb fibre. Placed as decoration, though, in a warm room, the beauty of its flowering was only a flash of white—lovely but fleeting. While the bulbs of this variety are expensive, they are a permanent investment, as they can be planted out to establish themselves for another early spring.

HYACINTHS

By December, too, if plantings have been made seven to eight weeks before, the exquisitely fragrant spikes of the French-Roman Hyacinths can be in full bloom. A succession of plantings will make an interesting contrast with the ubiquitous Paper-white Narcissus, because in addition to the white variety of this Hyacinth—and this seems to be the sturdiest—there are pink and pale blue forms as well, and all bearing numerous, and graceful, fragrant spikes of bloom. The white ones, I found, came well in just pebbles and water, but for the others I tried only regular potting soil and fibre. These bulbs, unlike the Dutch Hyacinths, have been grown in semi-tropical countries and cannot be subjected to cold temperatures, nor can they be established again outside in our Eastern gardens. Their entire development is most satisfactory in a cool, dark closet, and with sufficient water. When grown in pebbles and water only the base of the bulb should touch the water.

The miniature Dutch Hyacinth takes just three weeks longer to develop, and a clever sequence of color effects can be obtained if this point is kept in mind, because these bulbs supplement the pale tones of the French-Roman type with all the richest shades. Yellows, deep pinks to bright red, blues like midnight skies—all can be drawn from their plump hearts. The actual dates of bloom may be controlled if some are grown in pebbles and water, exactly as the tender French variety, and some are potted out, with their tips just showing, in good rich soil and brought in from the coldframe after February first whenever needed. If potted thus singly they serve a flexible purpose in freshening up pans of low-growing ferns, or of making a splash of color with foliage plants along a window box. The indoor development of these brought from outside must be also in a fifty to sixty degree temperature until the flower heads are finely showing. These "miniatures" are simply smaller bulbs of the large, but single-flowering type.

By late January an almost breath-taking beauty can be enticed from the tiny bulbs of *Iris reticulata*. Its fragrance seems a spicy essence of all the lovely perfumes which spring will have to offer. Its diminutive flowers, standing only hand-high, are richly purple with centers of orange stripings. As this Iris is hardy, it is an easy subject for forcing and can be brought inside in early December, if it is well rooted. It, too, needs a cool room temperature for fine development. It should be planted about one inch deep, and many in a pan—eight to a dozen or more—for a fine effect. For at least two weeks that pan will be a sight to delight the eye. About ⅓ part of fine coal ashes should be added to the regular mixture. Drying off, if done *very* quickly so as to avoid rot, will make it possible to replant out-of-doors again in October for normal bloom the following spring. For the fortunate gardener with a glass room, the tall, pale blue *Iris tingitana* hybrid, Wedgwood, may be treated in much the same way, and needs only about a month or six weeks of root growth after its October potting before it can be brought into a cool temperature. It also establishes itself again when fall planted to bloom outside the following spring.

Quite surprisingly, too, the little spring Star-flower, *Triteleia cærulea*, will bloom by the end of January if potted up in a mixture of ½ leaf mold, ¼ sand and ¼ dried cow manure, and then brought at once close to a cool window. It swings long, wiry stems, capped with six-pointed star-like flowers, with tubular throats and outer veinings similar to Nicotiana. They are faintly blue, and drift out a delicate perfume. Bailey thinks that Triteleias and Millas should all be merged as Brodiæas. Some of these others would be very interesting to try indoors. A dozen or more are needed to produce a real effect.

OTHER LITTLE CHAPS

Many other diminutive early-flowering bulbs are adaptable subjects for forcing if they are not greedily pushed too far ahead of their normal time. They make those intimate bowls of living color that only a true flower lover enjoys. No great, gorgeous heads of bloom are they; yet, placed on a little table, near where one reads or talks intimately, they bring in their valiant flowers that same stirring beauty which comes with spring each year. Chionodoxa, or Glory-of-the-Snow, will thrust up in two weeks, in late February, gay branching stems of blue flowers. Luciliæ is brightly blue with a white heart and pale yellow anthers. The young tips of the up-thrusting foliage are a rich bronze that are a bit of beauty in themselves. Other more unusual varieties, *Luciliæ rosea*, and *alba*, should make interesting subjects to try, and would give a new color range. Like all these other unpretentiously flowering bulbs, the Chionodoxas should be planted not less than a dozen to the pan. They all seem to thrive equally well in either soil or fibre. *Muscari azureum*, which blooms outside in February, can be hurried along by the first of the month. Its green-blue flowers precede the bloom of the heavier purple-blue *M. armeniacum*. They both object to over-

(Continued on page 98)

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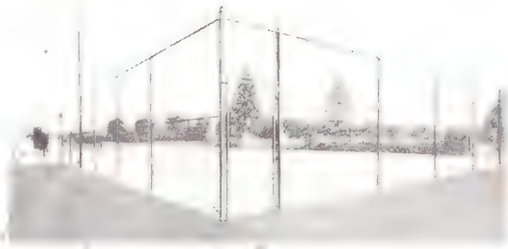
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Just off the beaten track

(CONTINUED FROM PAGE 97)

watering. They make the most charming decorative bowls with their bright flower heads and unusual outlines, and hold their bloom generously. The spring Crocus is a little resentful, I think, if much more is asked of it than its usual early and gracious bloom, and will throw out a rather spindling growth. By growing very cool, a pot of bloom will be a lovely sight, but not before the middle of February. There are handsome giant varieties now that run a rich gamut of colors, and are a great improvement on the little, old-fashioned type that we see so often peeping up outside in early spring. These can all be planted out later, too.

There is a still unravelled range of "Might and Should" possibilities lurking for all the imaginative in the bulb catalogs. Once tried they lead the way to really difficult kinds, so that all the years ahead will beckon with a lure that can never be exhausted. "Next year, next year" is the cry of all real gardeners, and "next year" is always just around the corner.

MARIAN CUTHBERT WALKER.

Organizing the home grounds

(CONTINUED FROM PAGE 45)

formed a charming background for an attractive bit of white marble statuary. The group of Pines in the right hand corner made a cozy spot for a small stone fireplace, where the children occasionally were delighted with a picnic supper. At the very back door of the house, half hidden by a dwarf Cherry, was a sand pile for the tot that needed close attention. Even the refuse cans were obscured by shrubbery. I never saw a small place so perfectly and so satisfactorily organized, and that is just what landscaping really means. And it was beautiful with its late flowers up into October. Each part led artistically to the next, yet each was designed and planted as a single unit.

Two weeks later I chanced to visit at a seventeen-acre country place where the same general principles had been noticeably observed. The long driveway edged with tall Pines swept up past the front door, where smaller trees and English Ivy softened the formal entrance. On the axis from the drawing room porch a broad path crossed a lovely oval terrace with a velvety lawn and oblong water panel each side, and bounded all around with a five-foot perennial border backed by a low brick wall. The broad path, however, dropped half a dozen steps to a square four-season garden, each section of which was planted with the material suited for its particular time of year. Then another drop of several steps, and a long avenue (still on the axis) between informal flower beds backed by tall evergreens mixed with native Beech and Oak, on to a resting place where one could get the effect of the whole. A side path led to the vegetable garden, the service end, the Rose garden, the rock garden and back to the formal round pool and Waterlilies at the opposite side of the house. Each feature separate, yet logically and artistically connected. While all were different, each exemplified unity, mass and coherence; correct line and mass, light and shade; and the right material for balance and color.

So whatever the size of the grounds, a definite plan is necessary at the outset. If drawn on a scale of one-eighth inch to a foot, the maker can easily adapt and incorporate attractive features seen elsewhere, as well as work out original ideas. Axial lines, particularly in relation to the view from within doors, must be maintained in order to secure relationship of one part to another. Though several years may be required for completion, the effect will steadily be growing more artistic.

The plan once settled, next come the preliminary changes. Sometimes the mere altering of existing inner boundary lines will permit including desired new notes so they will harmonize. Some trees may have to be moved, shrubbery rearranged, established perennials transplanted, yet always with the idea of discarding the ordinary and replacing with that which, though probably no more expensive, is more interesting. Form, height, color and texture require consideration, as well as all-season effect and, most important, the ultimate size of every bit of material chosen. If possible, more vines and ground covers should be added, more broad-leaved evergreens set among the shrubbery, a wider variety of Roses which could advantageously range from the edging Polyanthas to the ever-blooming climbers, and the various species. Yet everywhere and always remembering the principles of line and mass, light and shade, for such planting is part of the design.

There is no room to go into actual plant material. Much is available at low cost, from all parts of the world—like different Iris found from the Arctic circle to the Equator. It remains for each one of us to investigate and find out what can be induced to grow under our own special conditions. We can get plenty that is novel and rare. Why longer use the commonplace?

The information given in this article is not pointed toward encouraging each property owner's usurping the function of a landscape architect. Rather, it is to present a comprehensive idea of the basic principles on which landscape architects work, and so promote better understanding between landscape architect and client.

When the bride plays hostess



AT THE right: A handsome cocktail shaker and glasses are etched with sporting and hunting scenes. Heisey glass from Macy's. Below: Tray designed by Norman bel Geddes for Revere. Ovington's. Macy's have the bar bottle and the drinking glasses, adorned with hairline white stripes and broad crimson bands





AT HOME anywhere, especially where there is a masculine contingent, are the heavy square whiskey decanter and the sturdy old-fashioned and highball glasses. From Wanamaker



BREAKFAST in bed is a luxury, especially if your china is strewn with flowers and your coffee cup is over-size. Ovington's. Below: The Grosvenor coffee service in Oneida Community plate has a classical grace. It's from Gimbel's

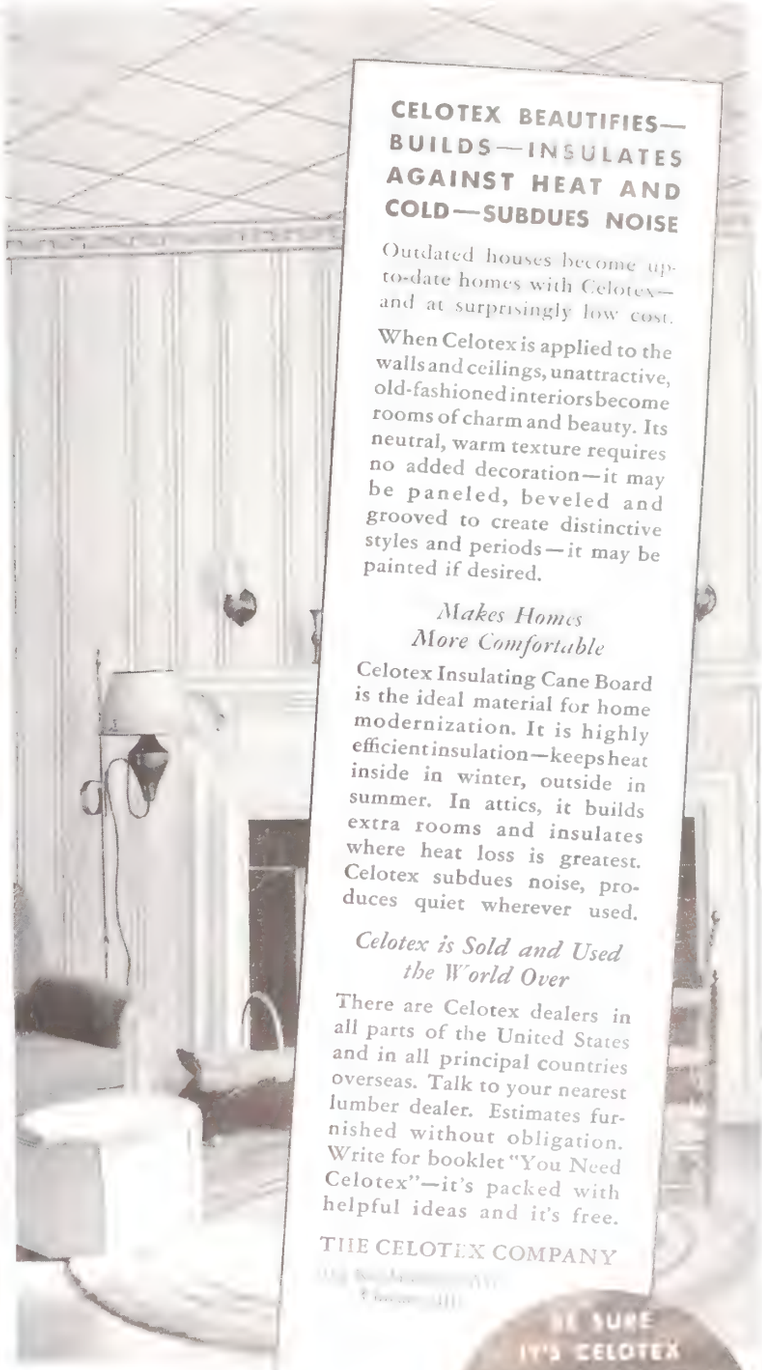




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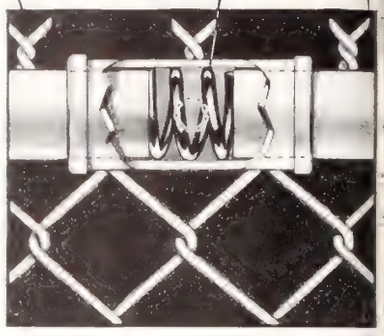
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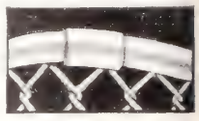
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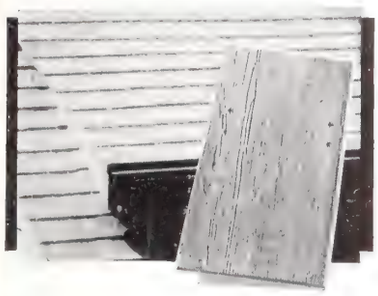
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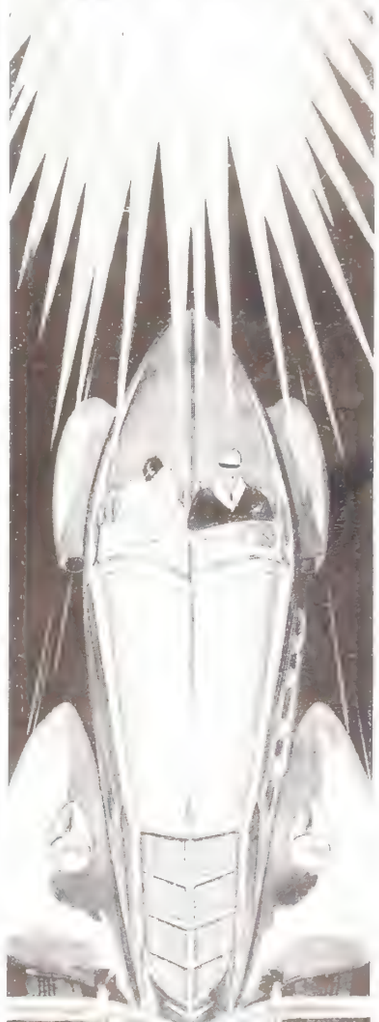
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TRILLIUM RIVALE, one of two very low-growing members of a native plant family which deserves far more attention, is delightful for a shady spot where it can be given a pocket of rich, woodsy soil

Plants fitted to small rock gardens

By Louise Beebe Wilder

SIZE may have something to do with the impressiveness of a rock garden if only from the standpoint of mere bulk and spread, but it has not necessarily anything whatever to do with its intrinsic beauty and interest. What the architects call "scale" is the determining factor in its right appearance, that is "the proper relation of the several parts to one another and to the whole in respect to size"; or reduced to terms of the rock garden, such a harmonious proportion between stone and stone, and between the plants and the stones as to create a sense of reality and unity, while permitting a good deal of variety of contour and of material. No amount of elaborately reared rockwork, even though crowded with rare and beautiful plants, can compensate for fundamentally poor proportions between the component parts. This applies to the smallest as well as the largest rock garden.

Now a small rock garden is a most beguiling toy for the entertainment and relaxation of the busy man or woman, and requires only such time to keep it in order as such a person can easily afford. The contriving mind may easily build into it a tiny pool with hills reaching upward from its shores all complete with gorges, cliffs, rugged shoulders, ledges, bays, that provide exposures to the north, east, south and west, sheltered nooks and exposed situations as may be desired, and at the base of the outer construction, sloping gently fanwise from a bay, a small scree and in another similar situation a little sand garden (mixture of sand and peat or leafmold)—all within the compass of a very few feet and providing homes literally for hundreds of enchanting small plants.

I am assuming such a small mountain heaven-on-earth to have been already constructed and want here to stress the importance of planting it in the proper scale, for as the right or the wrong plant material is used it may be made to appear a delightful bit of realism, convincing and complete, or it may look simply like an ungainly huddle of assorted stones upon which have been in-

(*Continued on page* 103)



THE flowers of *Cerastium alpinum* are white above gray, densely hairy foliage. This is a closely tufted species that does not spread all over the lot. It requires scree conditions, or at least a very well drained little crevice

Smooth sailing



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Plants fitted to small rock gardens

[illegible] method of [illegible] this latter class. Little of the characters of the plants they accept trustfully what is offered them by the nurseryman (who knows nothing of the size of their rock garden) or receive gratefully the surplus from a neighbor's garden, with the result that the hillock that should look like a mountain, the ditch that should look like a gorge, the bank that should appear to be [illegible] steep are all flat failures and look like nothing at all, and all because the plants made use of are too large. Even the most experienced gardener is likely to fall a victim to the charms of some hearty, handsome giant, but when he has given it a place among the miniature hills he finds that presto! all the height and grandeur he has been at some pains to simulate has gone from his mimic mountain scenery. Just one big gawk of a Campanula or whatnot can thus wreck all his intentions, whereas if each plant is carefully chosen with regard to scale, illusion is maintained and even heightened.

To enhance the beauty and interest of a small rock garden and maintain its integrity as a miniature natural scene there are a vast number of diminutive plants whose stature does not much exceed three or four inches, many little shrubs and a great number of lovely bulbous things as well. Every plant tribe, almost, has its pygmies and it is among these that we must do our selecting. Many of them may be bought ready grown from nurseries in this country; others must be sought in the seed lists and raised from seed.

To start out alphabetically there are the Achilleas. There are, of course, Achilleas four or five feet tall and from there all down the scale until we reach the real dwarfs such as *nana, huteri, kellereri, griesbachi, portae,* none exceeding four inches in height and most with pretty white flowers and aromatic gray foliage. The scree is a good place for these, or at any rate a warm situation in soil that is very full of stone chips. Instead of the big splashy Arabises commonly seen there is the tight and comely *A. kellereri*, not at all difficult to grow. Instead of the sprawly Alyssums there is *A. montanum*, a wee trailer with sweet-scented yellow flowers, or *A. serpyllifolium*, silver gray, quite prostrate and very dainty. Androsace offers a number of small and lovely [illegible] others may be attempted by anyone. *A. vitaliana*, for instance, that makes a hoary huddle of little mounds all spattered in early spring with large yellow fragrant blossoms is a delight. It grows [illegible] garden in full sun and spreads generously. Other small Androsaces not too [illegible] mats of bright green smooth foliage and sending up little heads of pale pink flowers, and *A. brigantica*, a sub-form of the foregoing, growing a little taller (all of three inches over all), both of which like a little shade and a bit of peat in their soil mixture. *A. sempervivoides* is a small treasure forming the tiniest and neatest of rosettes, spreading something after the manner of *A. sarmentosa*, and hoisting its pink Verbena-like flower heads proudly to a height of two or three inches.

Several small Arenarias may be admitted. There are *A. balearica*, like a star-spangled green moss for the shaded side of the rock garden, and *A. ciliata* and *A. pinifolia*, all of four inches high, and, if you search, you will find more. *Armeria cacspitosa* is a love for a tight sunny crevice and forms dense little hummocks all beset with luscious heads of pale pink flowers close down on the foliage. *A. juncea* is much in the manner of the common Thrift but only four inches tall. Both of these love sunshine.

Astilbe simplicifolia will aspire to six inches, holding dainty plumes of white or rose flowers well above the spreading foliage. A group of them provides a bit of summer interest in a cool place beside the pool. Then there are several attractive small Daisies, among them *Bellis rotundifolia caerulescens*, with small round, hairy leaves and flowers delicately blue, and *Bellium minutum*, from Greece—surely the most microscopic of Daisies, the flowers white on top and purplish beneath. It is not always very enduring with me but usually comes up again from self-sown seed.

The owner of the small rock garden may choose among many Campanulas. *C. pulla* and *C. pulloides* love to ramble about among the loose stones, and neither grows taller than three inches.

(continued on page 101)



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MAUVE pink veined with darker color is the flower scheme of *Oxalis adenophylla*, growing not over four inches high. It grows from a bulb, blossoms profusely and makes a lovely foliage tuft in a well-drained, gritty, sunny rock

Plants fitted to small rock gardens

(CONTINUED FROM PAGE 123)

both hanging out sheeny violet bells in summer. *C. garganica* and its kinds are low and tufty with many blue stars in early summer; *C. stansfieldi* is a small beauty with narrow hairy light green leaves and many shoots, each finished with a large, shallow violet-colored bell, and one more bit of friendliness, *C. tommasiniana*, rises slenderly to six inches with narrow toothed leafage and in summer [illegible] narrow, long, very pale bells. It does not run about but forms neat clumps that steadily widen out until the effect is fountain-like in a small way and very charming.

One thinks of Cerastium as the turbulently cataracting gray mass flowing with white round flowers that we use where all else fails, but there is a fur-enveloped tuffet, by name *C. alpinum*, with the characteristic large white flowers but little spread and no aggressiveness, that requires quarters in the scree or at least in a very well-drained crevice. *Chrysanthemum alpinum* is the smallest and daintiest of its family and blooms all summer and part of the autumn on a high ledge, its bright white, yellow-eyed Daisies following each other in gratifying succession above its small fleshy foliage. It is said to dislike lime, but here it has not proved sensitive to the small amount that is in the soil where it grows. The small Pinks provide much delicious excitement. There are many, but a selection would certainly include *Dianthus arvernensis*, a tiny compact form of the Cheddar Pink, *D. caesius*, *D. freyni*, with tight blue cushions and almost stemless white or pale pink blooms, and *D. amicrolepis*, minute and green and not difficult to [illegible].

Then there are Drabas, many of

(Continued on page 148)



THERE are many, many Saxifrages, with wide variation in foliage, size and flowers. A highly satisfactory one for the rock garden of smallish size is *Saxifraga aizoon brevifolia*, which is shown here

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ESPALIER TRAINED FRUIT TREES, distinctive, dwarf, practical, decorative. Ten styles, fourteen illus. Ask for Price-list. A. E. WOHLERT, 921 MONTGOMERY AVE., NARBERTH, PA.

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FRUITS—Cont

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WORLD'S FAIR ASSORTMENT—Includes the varieties that won the [illegible] Chicago Fair. 50 of the best, [illegible] Peace, Mother Betty, Nathal, Dr. Bergen, Mrs. F. W. Stone, B. L. Smith, Mrs. Dr. Norton, Gretchen Nyrop, Goodell, Rogers & Hall, [illegible] bulbs, all [illegible] postpaid. Large flowering, 1-6 large bulbs $2.50. EMIL PELL, AMHERST, O.

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RAINBOW MIXTURE; 2 each of 25 new varieties [illegible] bulbs, postpaid [illegible] similar bargains write for color illustrated catalog, which also contains advance information on Peony, Iris and Tulip Festival. Medina [illegible] Bulb Sensations. BOX 1-5, MEDINA, OHIO.

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"PURE KENTUCKY" BLUE GRASS SEED. The aristocrat of permanent grasses will carpet your lawn in a most pleasing way—follow instructions. 5 lbs. $2.00, 10 lbs. $3.75 prepaid. Supply of heavy '34 crop is low—act. WALNUT LAWN FARM (Growers) [illegible]

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FRENCH HYBRID LILACS. 300 varieties, fine for [illegible] List and CATALOG. VANGEORGE, WAYSIDE.

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PLANT BLACK WALNUT PEDIGREES for shade and crops. Thin shells, huge kernels. Rapid growth. Crops of high market value quicker than apples. Send for illustrated folder of Pedigree nut trees. LIVING TREE GUILD, DEPT. H, 386-4TH AVE., N. Y. C.

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ORCHIDS, BUTTERFLY (Epidendrum Tampense). Odd, beautiful, sweet-scented flowers, easily grown house plants on wood or in pots. Growing instructions free. No soil needed. Miniature plants, 15c, larger clumps 25c, 50c, $1.00 ea. postpaid. Free catalog. [illegible] TAVARES, FLA.

ORCHIDS—Cont

ORCHID PLANT [illegible]

NATIVE ORCHIDS AND VIOLETS [illegible]

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HOODACRES DELPHINIUMS. Spring Special. [illegible] bloom this summer. 25 colored ($2.50), 12 White ($1.00), all for $3.00 postpaid. Good condition de[illegible]

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SPIRE-LIKE FLOWERS The easiest way to find a source for these plants is to write for our 1935 catalog and see the variety of material we can [illegible]

DOUBLE PYRETHRUM Marked improvement over all former types. Unequalled list of named sorts, 5 different sorts, $2. Send for free catalog [illegible]

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12 BEAUTIFUL WREXHAM-TYPE delphinium or 5 everblooming perennial Verbena postpaid $1.00. Both [illegible]

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ROSES

PRIMULAS [illegible]

CHOICE AND UNUSUAL ROCK GARDEN [illegible]

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WEEPING STANDARD ROSES: [illegible] perfect, 11 varieties, descriptive booklet [illegible] blooming size 2½ to 3½ feet, postpaid $5. [illegible]

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HERBS [illegible]

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SPRING is here!

—and in honor of the joyous occasion Schling presents to you this chaplet of flowers, rich, rare and beautiful—How can you resist them?

-New Earlham-
MONTBRETIAS



His Majesty ... $1.00 per doz. $12 per 100. Lemon Queen ... $1.75 per doz.—$12 per 100. Marjorie ... with crimson circle $1.75 per doz. $12 per 100. Una ... $3.00 per doz. $24 per 100. James Coey ... $5.00 per doz. $36 per 100.

COLLECTION PRICES

(A) 3 bulbs each (15 in all) ..... $ 4.00
(B) 6 " " (30 " ") 7.50
(C) 12 " " (60 " ") 14.00
(D) Mixture of Earlham Hybrids—Montbretias—1 dozen $2.00—$15.00 per 100.

HARDY LILIES

That deserve a choice spot in your garden, and a warm spot in your heart



3 REGALE ... $1.00.
3 AURATUM ... —$1.35.
3 SPECIOSUM RUBRUM ... $1.35.

All first-size mammoth bulbs

3 bulbs each (9 in all) $3.00
6 bulbs each (18 in all) $5.50

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"Double Pearl"



A lovely rarity of great beauty and ravishing fragrance. Starry clusters of double flowers glistening with a pearly radiance like Edelweiss among Alpine snows.

NOTE—These are Jumbo Bulbs—SURE TO BLOOM! August to October.

1 doz.—$2.50
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Rare ANNUALS

FOR YOUR CUTTING GARDEN

To brighten indoors as well as out

ZINNIA ELDORADO—... .50
CHRYSANTHEMUM MAWII—... pink daisy Chrysanthemum which flowers the first year from seed. Pkt. .50
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SCHLING'S DOUBLE HYB. SENECIO PURPLE VIOLET—Like Pompon Chrysanthemums. Extremely graceful. Pkt. .40
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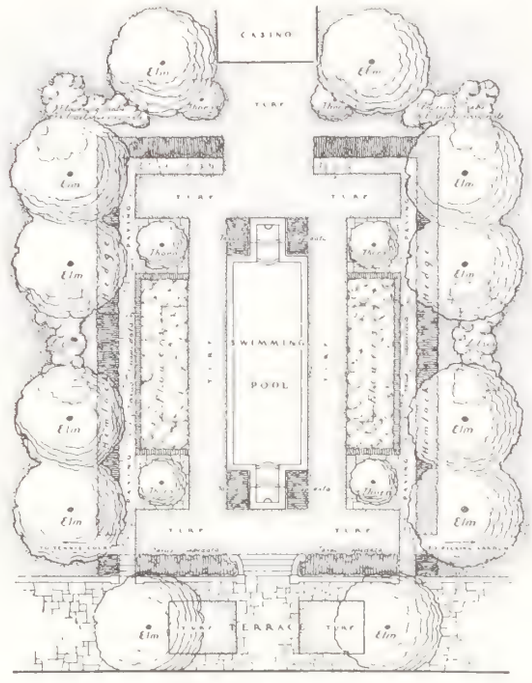
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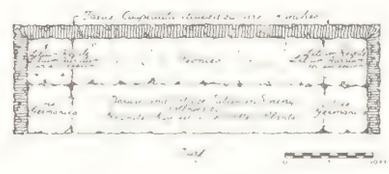
MAX SCHLING SEEDSMEN, INC.
Madison Avenue at 59th St., New York City

* *"A Book for Garden Lovers"*—35c

A Midwest garden for coolness and shade

(CONTINUED FROM PAGE 33)





THE ground plan of the garden shows the strong emphasis which is laid on trees and woody shrubs, for the sake of their shade and resistance to difficult conditions. The lower plan is of one of the duplicating flower borders

for horticultural novelties and to make interesting experiments.

The garden begins with a terrace about twenty feet wide which runs along the garden front of the house. This is partly grass but has a wide path of bluestone or slate slabs which leads from the center door or French window to the three or four broad, shallow steps that drop into the swimming pool garden. The same bluestone runs all around close to the house and along the retaining wall at the outer edge of the terrace, and at each end is a pavement of the stone out of whose center rises a big Elm tree. The bordering stone is three feet wide and does away with all the difficulty of keeping grass from dying out close to masonry. The result is two panels of turf, set in a stone border, which is easy to water and cut and gives a picturesque as well as a tidy look to a spot which demands these two qualities. Large Oleanders in standard or bush form are frequent accents and the more incidental flowering plants, arranged in groups, the better. The balustrade on the retaining wall must, of course, conform with the architecture of the house.

The swimming pool is very long and narrow with the water flowing in at one end and down a narrow stepped runway like a small, orderly waterfall. It may be any depth, but the shallow end should be away from the house. On each side are panels of turf, then wide flower borders, then a walk of stone, to match that on the terrace, running all around and widening out at each end to make platforms which surround very big Thorn trees, trimmed high enough to be used for shelter from the sun. All around, except for the necessary openings, is a Hemlock hedge six feet or more high, clipped square and meeting the edge of the stone path. Beyond the hedge are big Elm trees, some groups of Lilacs, Crabs and Philadelphus. At the end away from the house is a wide opening through which the casino is seen. This is in architectural accord with the house. It is flanked by Elms and Thorns and behind it stretches an Apple orchard.

The long flower beds are edged with clipped borders of *Taxus cuspidata* at the ends and outer edges. Against this are planted Peonies, Iris and Lilies. The long narrow panel which results is planted with Darwin and Cottage Tulips which are taken up after they have bloomed. The surface of the ground which they have occupied is

(*Continued on page* 113)

NEW! Dwarf hybrid border ASTERS



A FASCINATING novelty of compact growth, only 9 to 12 inches high. Fills a long-felt need for a dwarf, free-flowering plant for fall blooming. Ideal for border, bed and rock garden. Covered with colorful blooms from early to late September. Six distinctive varieties that will delight the gardening fan:

Countess of Dudley—Charming clear pink with contrasting yellow eye.
Lady Henry Maddocks—Light-pink blooms of exceptional loveliness.
Nancy—Well-rounded bushes covered with masses of fresh pink flowers.
Ronald—Rose-pink buds followed by charming blue-pink flowers.
Snowsprite—Semi-double white blooms.
Victor—Clear lavender-blue flowers.

Plants 45c each. The set of six, one each, for $1.95, postpaid.

DREER'S 1935 GARDEN BOOK of 200 pages should be in every gardener's hands. Sent free upon request.

HENRY A. DREER
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Does the other fellow's garden put yours to shame?

If your neighbor has better luck with his garden than you, it may be that he has discovered the joys of gardening with Peat Moss—*the perfect soil conditioner and mulch.* It makes *anything* grow better. Lets plants breathe. Makes the earth they grow in more porous and absorbent. Discourages weeds. Cuts down on water bills and labor.

But, be sure you get Premier *vacuum cleaned* Swedish Peat Moss—free from excessive dust, dirt and fibre. Its live, undecayed cell-structure guarantees greater absorbency, longer useful life and more bushels per bale. *Undecayed Peat Moss cannot cake*—requires no labor to break up. Premier's special processing insures finer and more uniform granulation. Mail coupon for new authoritative leaflet and dealer's address.

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KELSEY'S 1935 SHORT GUIDE—Bargains and Rarities *Free* if you mention House & Garden (50 cents west of Iowa). Working on the principle that only the most beautiful can earn a place in this list, we have prepared a 44-page book: 150 photographs, over 100 in full color. Pages of bargains that will save you money.

109 Coniferous Evergreens (species and varieties)

143 Broadleaf Evergreens (112 have flowers)

Hardy grafted Nut Trees. New Hybrid Blueberries. Dwarf Espalier fruit trees. Holly. Tree Peonies. Daphne, etc.

Yew Hedge for 11 cents a foot!

(while they last)

[illegible] Japanese Yew is the best hedge plant [illegible] a foot, for it is planted 6 inches apart, while the Yew should be placed 1½ feet apart in the hedge.

Plants 12 to 15 inches high, packed in damp moss. Price $20 per 100 [illegible]

Also larger sizes [illegible]

1½ to 2 feet (balled) $90.00
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Rhododendrons?

Then plant the best. Hardy grafted hybrids. Here are a few of those we offer:—

Ignatius Sargent. Rose.
Mrs. Sargent. Bright Pink.
Dresselhuys. Vivid red.
Roseum elegans. Rose.
America. Deep red.
Amphion. Clear pink.
Catawbiense album. White.
Everestianum. Rosy. Lilac.
Lee's Dark Purple.

Heavy specimens with buds for these June flowers. 2 to 2½ feet $4.75 each
2-year grafts, 10-15 inches at only $2 each

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Grafted—balled and burlapped—rare and choice kinds

Franklinia Tree
12 to 15 inches (postpaid) $3.00

Magnolias
Stellata. April 10. White.
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All four, prepaid East of Iowa, for $6

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18-24 inches $1.00 each
2 to 3 feet 1.30 each

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12 to 15 inches $1.00 each
21 to 24 inches 2.50 each

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10 to 16 inches $1.60 each
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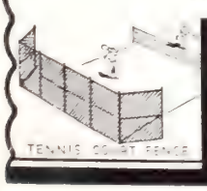
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Only a small investment is required to define your boundary lines permanently and in a dignified and positive manner.

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A NATION WIDE FENCE SERVICE





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Where is the Estate that has too many?

Magnolias welcome the waking spring. First comes the Starry Magnolia whose white flowers mantle the tree before the leaves appear. Followed by Soulangeana, Yulan, The Purple Lily, and the native varieties, the blooming time is carried along to July.

You may now enjoy these Marvelous Flowering Trees

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Your choice of any Three Magnolias here named (sizes 2 to 4 ft. according to Variety) for $10

Single plants are $4.50 each
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home grounds may now have the splendors of the Potomac Basin in Washington and Riverside Drive, New York. The colors include white, purple, light pink, and dark pink. Some varieties are double flowering, others are single. The singles bloom in early May; the doubles a little later.

We will send a fine specimen (your selection of color) trees 3 to 4 feet high, for $3 each
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Magnolias for Spring and Summer bloom

(CONTINUED FROM PAGE 53)

a height of more than twenty feet, and unlike any of the other tree forms hardy in the colder sections of this country, embraces a narrow habit which permits its use in confined areas. In fact, it will do best under such conditions, for it does not like the effects of the wind in an exposed location.

Magnolia kobus flowers concurrently with the Anise Magnolia. Two forms are in cultivation: one, representing the type, comes mostly from Hondo in Japan, while the other, known under the varietal name, *borealis*, is native in Hokkaido and Northern Hondo. It is the latter which is most common in our gardens. So also is the type sometimes seen, but as it seldom reaches appreciable tree size, although quite hardy, it gives way in preference to the larger and more hardy geographical form. Unfortunately only the straight species produces flowers while young. With the tree form we shall have to wait some half a dozen or more years until the specimen reaches a height of about fifteen feet before we can enjoy the beauty of its flowers. In the meantime, however, it will add greatly to the ornamentation of the garden by its graceful, erect form and rich foliage and when it finally reaches that stage of development which is conducive to flower production, nothing can surpass it in beauty. The older it becomes, the more abundant are the flowers which it bears.

How tall we may expect specimens of this hardy exotic to grow is difficult to predict. It has been in cultivation only forty years, and no plants have stopped growing. It is well adapted to our climate and it is not impossible that we may have trees more than seventy feet tall in times to come. Characterized by a broad top of definite outline, formed by ascending lateral branches which extend from within a few feet of the base, and leaving a short, stocky trunk covered with smooth, dark gray bark, it is the specimen tree par excellence. The flowers which adorn the branches previous to the appearance of the leaves are pure white and of good size, often measuring more than five inches in total diameter.

THE TRUE KOBUS

Very often the question arises as to how the so-called type and form of *M. kobus* may be identified. Botanical differentiation is often difficult; and the only sure way is to note the appearance of flowers on young specimens. If the plant refuses to blossom until it reaches fair size, there is little doubt that it is other than the northern or tree form. Along this same line of reasoning may be mentioned the fact that artificial treatment, such as root pruning, so often practiced among our flowering trees and shrubs to stimulate bloom, has no effect on this tree and is likely to postpone rather than encourage the production of flowers.

The rich purples so predominant in the garden forms of the Magnolia are derived entirely from hybrids of the beautiful *Magnolia liliflora* from China. This species is the only member of the family with true purple flowers. Although it does well at Rochester when given the advantage of sheltered location, it will suffer from lack of hardiness unless judiciously planted. Unlike most of its hybrids it does not grow to tree size, but is content to remain as a broad, well developed shrub about eight to twelve feet in height with delicate, vase-shaped, purple blossoms which appear during the first week in May. A superior plant for the garden is the form *nigra* with larger flowers colored deep purple on the outer side of the petals and pale lavender within. Because this form is a more prolific bloomer, entirely hardy, and larger than the type, it is generally given a conspicuous setting in the garden. No place is too good for it. The bark, smooth and ashy gray in color, contrasts with the almost black flowers to make a combination not to be found in the most striking of our Peonies or even the Oriental Poppies.

Just before we begin to enjoy the negroid beauty just described, we witness the passing of the finest of our early flowering trees, *Magnolia denudata*, the Yulan Magnolia. Broad and expansive, its dimensions of height and breadth are often the same, with the result that full grown specimens occupy an area close to fifty feet in diameter. During the first days of May, ponderous, bowl-shaped, creamy white flowers crown every branch and spread a delicious aroma over the landscape. So beautiful is this fine tree from the land of the Orient that its employment other than as a prized specimen in a spacious lawn would seem almost irreverent. In the summer its large, dark green foliage covers the spreading, high set branches in such a complete manner that it furnishes both graceful dignity and excellent shade.

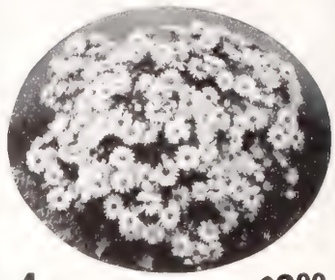
A STRIKING HYBRID

With the mentioning of *Magnolia liliflora* and *denudata* we are able to resume our discussion in chronological flowering order. *Magnolia soulangeana*, a notable hybrid, the result of crossing the two above-mentioned species, offers, through its many forms, a profusion of flower and color from the time *Magnolia kobus* is in bloom until the flowers appear on the Yulan Magnolia. Soulange's Magnolia represents one of the first important ornamental plants produced by artificial crossing. The original hybrid was obtained from seed of *Magnolia denudata* fertilized with pollen from a plant of *Magnolia liliflora* and the first flowers are recorded as having been produced in 1826. A true intermediate between its parents, it has the gray bark and ascending habit of the Yulan with flowers a somewhat lighter purple in color and larger than those of *liliflora*.

Whether the common purple flowered plant which we see most commonly is the original hybrid cannot be definitely ascertained. Innumerable crosses have been made, both in this country and in Europe, with the result that we have a series of forms ranging in color from almost pure white to dark purple. The form *alba* is the first to show bloom, with pure white petals tinged with faint streaks of purple at the base. Although the flowers are among the smallest of any of the forms, its date of flowering makes it indispensable where a complete cycle of bloom is desired. A day or two later the variety *norbertiana* is in full color, with vase-shaped, light purple

(*Continued on page* 110)

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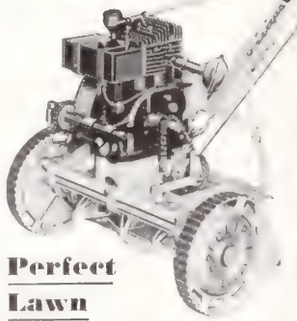
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Magnolias for Spring and Summer bloom

(CONTINUED FROM PAGE 108)

blossoms of good size. Next we have André LeRoy, a beautiful plant with very large, purple, cup-shaped flowers. Almost at the same time we also enjoy the vase-shaped, somewhat lighter purple blossoms of the form *verbanica*. The varieties known as *amabilis* and *alexandrina* with almost pure white and purple flowers respectively, come into bloom at this time. Next there is *brozzonii* with large, pure white flowers, tinted pale rose at the base, and the most beautiful of the lighter colored flowering forms. Among the purples the finest is *lennei* with deep purple, cup-shaped flowers which often measure more than five inches in diameter. A quite similar variety known as *rustica* appears at the same time, but it has smaller blossoms.

Finally, after a flowering period which extends over a period of about eight to ten days, the last of these forms, a variety known as *speciosa*, comes into prominence and is covered with small white flowers, rose tinted at the base of the petals. This is the form commonly seen in our older gardens. Like the Rose which has so many color representatives, it is difficult to establish definitely the identity of many of these beautiful plants unless they may be seen together where their slight differences in the color and shape of the flower furnish the observer with quantities of contrasting features. All of the forms of this hybrid appear to grow to about the same size and with the same vigor except the last mentioned, *speciosa*, which often reaches six to eight feet above the average height for the group of eighteen feet.

With the coming of summer and the accompanying increase in warmth, it is impossible for foliage development to be further held back, and so the remainder of the family produces its flowers in a setting of large, deep green foliage. The Cucumber Tree, *Magnolia acuminata*, of our Eastern States shows its flowers about the last week in May. Somewhat hidden by the dense foliage of the tree, they are generally in sufficient evidence to impart beauty to the landscape. The strong forte of this tree lies in the field of shade providing specimens, and when used as such, offers all that can be desired in the way of a large, symmetrically spreading tree. Specimens sixty to eighty feet tall are common throughout the eastern parts of the United States and the somewhat inconspicuous character of the flowers should not deter anyone from employing it whenever possible, for in late summer its pickle-like fruit, from which hang by slender filaments brilliant scarlet berries, place it, next to the Mountain Ash, as our most beautiful fruiting tree. A somewhat smaller form from Georgia, known as variety *cordata*, is occasionally seen and is identified by its smaller and brighter yellow flowers.

Magnolia fraseri, from the Southern States, is immediately identified by its large leaves which are often eighteen inches in length, have a broad apex, and are narrowed at the base with two ear-like lobes on each side of the leaf stalk. The flowers are creamy white, fragrant, and measure from ten to twelve inches across, a character which cannot help but make them almost an oddity in gardens of our temperate climate. Twenty to thirty feet is the average size of most cultivated specimens. The dimensions of the leaves and flowers, combined with its spreading habit, make it a specimen of note in any garden. Equally interesting is the species *obovata* from Japan with large, obtusely pointed leaves and pure white flowers. Although entirely hardy at Rochester, it is doubtful if it will ever reach the size it attains in the wild. Specimens well over ninety feet are to be seen in its native land, but in this country, twenty to twenty-five feet is the average size. Even at this height, it fulfills all of the necessities of a cultivated tree, with its open pyramidal habit adding an informal gracefulness to the large garden.

For the person who loves the oddities of Nature it would be difficult to recommend a better tree than *Magnolia tripetala*, the Umbrella Tree. Native from the southern parts of Pennsylvania to the Gulf, it develops into a medium sized tree of distinct, open habit with large, cumbersome leaves which flap gently in the breeze in a typically lazy fashion. The flowers are white and of good size, contrasting excellently with the rich green foliage. Their fragrance is marked by a sickish sweet aroma which becomes disagreeable after a time.

Among its members, the Magnolia contributes the largest leaved tree possible of cultivation in the Northern States. The Large-leaved Cucumber Tree, *Magnolia macrophylla*, of our Southern States, boasts leaves which often measure thirty inches long. Hardy well into Massachusetts, although it is

(*Continued on page* 112)

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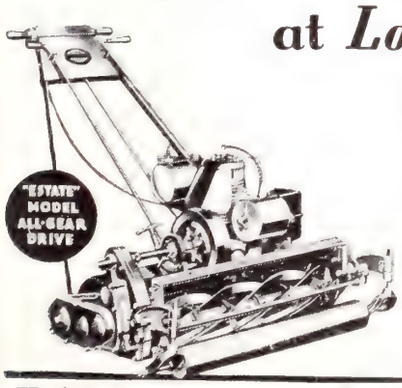
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Magnolias for Spring and Summer bloom

(CONTINUED FROM PAGE 110)

in danger of being killed back unless afforded a protected location, this tree is indeed an oddity. A specimen at Rochester has thrived for some years and is now close to twenty feet tall. Flowers almost a foot in diameter are in evidence during the first days of June and, although well hidden by the enormous leaves, are of such interest because of their size that one is more than willing to look for them.

In respect to quality of flower we find our most beautiful material among several of the late-blooming species. This feature is most valuable, for with the coming of early summer, the abundance of color in any garden makes it a real race for supremacy among the flowers. Sad it is that several of these species are not in more common use, for their beauty is surpassed by neither Rose, Rhododendron nor Peony. To some extent we have attained a distribution of the Tulip Magnolia, *Magnolia parviflora*, whose blossoms dot the plant with large, Tulip-shaped flowers which are pure white in color with a brilliant center made up of crimson colored stamens. Seldom more than ten feet in height, this species is not only among the best flower producers in June, but throughout the summer as well, and until the first days of August, on a healthy plant, one will find at least one or two blossoms at all times. This species is generally grown as a distinct specimen, which procedure is to be encouraged. However, there is no reason why we must limit ourselves to one plant just because it is to be given a separate place in the garden. Let us hope that some day we shall find somewhere a group of this Magnolia backed with a broad, dense planting of beautiful Carolina Hemlock. The effect produced by such a planting would be impossible to reproduce with substitutes.

A RARE SPECIES

Magnolia watsoni, a rare plant in gardens some years ago, has practically disappeared from cultivation in this country and exists only in the form of young specimens introduced in recent years from Europe. Glowing indeed are the reports of the flowering beauty of this plant, and while it is possible that a few good specimens lie hidden in the gardens of some long-established estates, it has been impossible thus far to obtain definite proof of their existence.

There is no good reason why this species should not be among our cultivated Magnolias. Many have stated that it is not hardy but the fact that it survived for many years in Boston would indicate that it can hardly be called a tender plant. Some very fine specimens are to be found in England where it grows as an arborescent shrub about fourteen feet tall. The flowers are similar in many respects to those of *parviflora*, but are larger, often measuring five inches in diameter. They are saucer-shaped with white petals around a red center, and are fragrant.

Belonging to the same section of the genus is *Magnolia wilsoni*, a comparatively recent introduction of the late Dr. Wilson. Because so few specimens are available for observation in this country, there is insufficient data to forecast its probable size although it is not likely that it will attain a height of more than fourteen feet. It is doubtful if it will withstand our winters north of the Middle Atlantic States.

The smallest of this valuable family contributes one of the finest specimen shrubs found in our gardens. *Magnolia virginiana*, commonly known as the Sweet Bay, is a true shrub, commonly not more than eight feet tall in our Northern States; although in the South, where it is most common, it often reaches tree size and is evergreen. Even in the North, during mild winters, it is not uncommon for much of the glossy, dark green foliage to remain on the branches until Spring. To many this species is known as *Magnolia glauca* from the fact that in contrast to the lustrous surface of the leaves, the undersides are distinctly grayish. The flowers appear about the first week in June, their creamy white color and fragrant odor combining to make a pleasant atmosphere wherever specimens of this worthy plant are found. It would be folly to suggest all of the possible employments of this species. Its full-bodied growth and foliage can never help but add character to any planting. A hybrid between this species and *M. tripetala*, known as *Magnolia thompsoniana*, is sometimes seen, but its beauty is not in keeping with either of the parents.

AN EVERGREEN FORM

The Magnolia must indeed be said to have all of the characters of the perfect plant. Not only does it give us both tree and shrub forms as well as a balanced succession of multi-colored bloom, but it even makes a notable offering in the field of the broad-leaved evergreens. Unfortunately for our northern plantings, none of these are successful; and even in the South, only one will endure in this country. This is the Bull Bay, *Magnolia grandiflora*. Grown successfully as far north as Philadelphia, it is one of the most beautiful of our southern trees. The leaves are lustrous, dark green, and without doubt the largest of any among our broad-leaved evergreens. The habit of the tree is generally pyramidal with straight sides. Its height appears to be governed almost entirely by climatic conditions, for it ranges from a small tree not over thirty feet tall in the vicinity of Washington, to a huge forest tree in the far South. Large, fragrant, white flowers appear in June, although the flowering period is somewhat varied according to climate with the result that in different parts of the country, specimens are in bloom from May until August.

Like many of our better garden representatives, the roots of the Magnolia are fleshy and cannot stand damage in moving. For this reason one should be careful to purchase stock that is balled and burlapped, and for best results, obtain small specimens. Arrange the plants so that once set out they will remain in a permanent location. Transplanting the Magnolia when it becomes large is a tedious operation, and unless great care is practiced, there is danger of losing the specimen. Success is best accomplished by starting with new material, and letting it develop by itself—which it most certainly will do.



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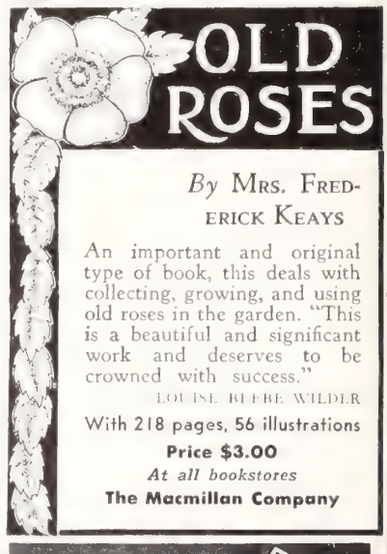
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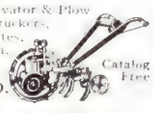
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A Midwest garden for coolness and shade

Continued from Page 111

the [illegible] chips and [illegible] some low plants in groups or [illegible] arranged on a Rose and [illegible] of *Lonas inodora* are used [illegible] retaining wall and at the [illegible] the swimming pool and there is other incidental planting. The floor of the orchard is planted with Daffodils in masses of early and late varieties and [illegible] still later bloom. *Scilla campanulata*, the English Bluebell, [illegible] is so wholly charming.

This whole plan is so very simple that it must be carried out with the utmost care, every plant the best of its kind, every variety meticulously chosen. There is no space in it for a Peony or an Iris that is not notable in color, habit, form and lasting qualities, so perhaps this is the place for a word of warning to new gardeners. Never economize upon your first purchase of plants by buying inferior varieties. The best cost only a little more than the worst and will pay for themselves over and over again by their persistence, their hardiness and their beauty. That is the first rule and the second is to see that everything is well planted in good soil with adequate drainage and at the proper season. If these two rules are followed and fertilizer and water are generously (but not too generously) applied, evergreens, shrubs and flowers will go on happily almost forever, whatever the climate may decide to do to us in the years to come. Of course, Tulips treated in the way suggested must be purchased every year like any annual, for they rarely retain their full perfection for a second blooming. But the old bulbs can be ripened off and used in the picking garden.

Be sure to have groups of outdoor furniture on the stone platforms of the terrace and garden and furnish the little casino with the most comfortable chairs possible. An umbrella or two around the swimming pool gives a pleasant effect of shade, especially if in plain colors—white lined with lemon yellow or bottle green. Use plain materials for furniture cushions, the color of the umbrella lining.

WATERING SYSTEM

Through every grass panel runs the sprinkling system at intervals which must be determined by experts. Turn it on from some convenient spot and augment the cool of the evening with spraying jets that keep the grass and foliage green and the family and guests peaceful and content and almost forgetful that the whole world is not as verdant and shady as is this quiet garden close.

Probably you will need vines on your house and in the garden, and certainly you will want more flowers than those mentioned here. The following lists are not long, but everything in them has been grown for twenty-five years in a Midwest garden in dry seasons and wet, hot ones and cold. Like any of your other children they must have proper food and care, but they are reasonably fool- and weather-proof and can be generally depended upon.

VINES—Concord Grape. *Bignonia radicans.* Clematis *paniculata.* Climbing Roses. Evergreen Bittersweet. *Euonymus radicans.* Trumpet Vine. *Celastrus*

[illegible] *grandiflora.* Hardy [illegible] ing Heart. Heuchera. Trollius.

[illegible] *tigrinum* and *regale.* Gladioli, all varieties. Tube Roses. Lycoris (when established).

ANNUALS—Zinnias. Marigolds, African and French. Nicotiana. *Salvia farinacea.* Petunias. Torenias.

[illegible] *Lampa* [illegible] White pine.

Of course, all flowers [illegible] good deal of sun, but none of them mind surrounding trees, particularly if they are given a little extra fertilizer and water to make up for what the voracious tree roots will steal. If you like, Elms may be planted around the picking garden and Thorns in the middle of it and a Lilac or Flowering Quince hedge will give a delusion of coolness. One of the very best hedges which will never fail and grow as tall as you like is *Crataegus crusgalli*, the Shiny-leaved Thorn. Do not run the flower rows too close to any hedge. Have a path, as in the Pool Garden, of stone or gravel, at its feet.

POTTED PLANT

There are plenty of things to be grown in pots for summer color. In the Pool Garden itself none will be needed until after the Tulips and Peonies are over, and just as they are finished I would suggest Geraniums, double white, pale pink and salmon, crowded into fourteen-inch tubs painted black or dark blue, each tub filled with a separate color. These can be massed in the corners on the granite chips or set in prim rows through the middle of the granite strip. They will have recurrent periods of bloom throughout the summer. Regal, *auratum* and *rubrum* Lilies are also beautiful in pots and there are innumerable annuals such as lemon yellow African Marigolds, white Nicotiana and Ruffled Giant Petunias, mixed or white or rose-color, that will give a long season of bloom. Nothing is more beautiful than Agapanthus during its short season of bloom, and its sword-shaped leaves are handsome at any time. If you have a greenhouse, the choice is unlimited, with standard Fuchsias and Buddleia, Heliotrope, white Lantana also grown as standards. These are all pale colors and all like hot weather. And do not fail to have a dozen or more Ivy balls or pyramids (or both) to set about whenever blooming plants are scarce. Indeed, the more pots of Ivy the better, for no green is so cool and fresh. Unfortunately, Ivy is very doubtfully hardy in the Middle West, so it is best to grow it as a pot plant.

The thermometer is making another climb toward the stratosphere today, but I have kept myself cool by describing an imagined garden. Trees do not establish themselves in a minute, but for the rest there is no reason why it should not be an actual garden next summer, cool, green, almost shady and always fresh and welcome under its veil of spray.

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their yellow-flowered leaves are prettily liliputian. A choice exists between *D. arcuata*, long-lived and *D. matthiola* of lesser vitality and finer-lined flowers. Lewisias should be on the list, *L. cotyledon* and *L. tweedyi*, with fairly soft leaves and lavender flowers that take up no room at all in the sunny crannies we prefer. And no one should forget that most delightful of Eriogonums, *E. cheiranthifolium*, with small, dark scalloped leaves, making little spreading close mats of foliage and blossoming continuously from early summer until freezing weather. At least two Erysimums have a place here: *E. kotschyanum*, making a small round chunk of yellow bloom and dark foliage no more than two inches tall, and *E. pumilum*, looser in habit but just as delightful if you can get the true plant.

One might suffer a plant of *Geranium argenteum*, with silver leaves and large pink flowers, and perhaps one of the newer, *G. farreri*, that makes such attractive tufts of prettily veined leaves and gives its pink flowers off and on throughout the season. *Globularia bellidifolia* and *G. incanescens* with their fluffy blue balls of bloom should find a place, and *Gypsophyla cerastioides*, spreading flat and circumspectly and covered with large white flowers veined with purple. Two for the cool side in peaty soil are the Bluets or Quaker Ladies, *Houstonia coerulea* and *H. serpyllifolia*, and *Hutchinsia alpina*, blooming early and in pure white, might join them. Then back in the sunshine with Iberis Little Gem.

There is an embarrassment of little Irises to choose from, but one would want *I. pumila caerulea* and *I. atroviolacea*, and certainly *I. gracilipes* and, if you can get it, *I. minuta*, these last two liking a soil in which a good deal of leafmold has been incorporated and sun for only a part of the day. And do not omit the little Linarias, but remember they need a little more space in which to spread.

FOR SHADE

On the shaded side *Mentha requieni*, with its richly mint-scented minute leaves, will spread into a neat ground cover. For a Lychnis choose *L. legascae*, pink and precious for a chink. *Oxalis adenophylla* is something out of the ordinary. The flowers are soft lilac-pink and arise profusely from the lovely tuft of foliage. This grows from a bulb and likes a sheltered, well-drained nook with sun for at least part of the day. The Fairy alpine Poppy, *Papaver alpinum*, comes in many colors and throws its stems no more than three or four inches high above its gray lace foliage. *Potentilla nitida*, with silvery leaves and pink flowers, is a difficulty with me, but *P. verna nana* is grandly generous of its yellow blooms and a good and kindly little plant.

Of small Primulas one might with difficulty settle upon *P. farinosa* and *P. frondosa*, and, if bravely prepared to take some trouble, might seek out the two tiny and exquisite natives, *P. angustifolia* and *P. mistassinica*. *Saponaria caespitosa* is small enough but none too easy and there are a vast number of small Saxifrages.

The biennial *Sedum pilosum* is the beauty of its whole tribe, but *S. acre* [illegible] admitted as pretty enough and not too aggressive. Then there is *Stachys corsica* that [illegible] seed and all the season through, covering its flat mat of glaucous foliage with creamy-pink flowers, and the Easter Daisy, *Townsendia exscapa*, delightful [illegible] and the [illegible] ably small native Trilliums, *T. nivale* and *T. rivale*, perfect little Trinity-flowers three inches high—these for shade and a woodsy soil.

[illegible]

This is the hastiest and scantiest showing of the wealth of hardy plants that awaits the owner of the small rock garden. There remain to be made some suggestions for bulbs and shrubs:

BULBS: *Anemone blanda*, *A. sylvestris*, *A. nemorosa fl. pl.*; *Allium falcifolium*, late May, *A. platycaule*, mid-May, *A. cyaneum*, summer, *Colchicum bornmuelleri*, *C. byzantinum*, *C. lilacinus*, *C. maweanus*, etc.; *Chionodoxa luciliae*, *C. sardensis*; *Colchicum autumnale alba* (September); *Corydalis bulbosa*, April; *Crocus biflorus*, March, *C. chrysanthus* vars. Feb., *C. imperati*, Feb. and fragrant, *C. susianus*, March, *C. sieberi*, Feb., *C. Tomasinianus*, March, *C. asturicus*, October, *C. cancellatus albus*, late September, *C. hyemalis*, November, *C. longiflorus*, Oct., *C. laevigatus*, Dec., *C. pulchellus*, Sept., *C. speciosus*, Oct., *C. zonatus*, late Sept, *Cyclamen europaeum*, *C. neapolitanum*, late summer and autumn; *Eranthis hyemalis*; *Galanthus nivalis*, double and single vars.; *Hyacinthus azureus*, *H. amethystinus*; *Iris reticulata*; *Muscari botryoides album*; *Narcissus minimus*, *N. minor*, *N. bulbocodium*, *N. triandus*, *N. cyclamineus*; *Puschkinia scilloides*; *Scilla siberica*, *S. bifolia*; *Stenbergia lutea* (Autumn), *Tritelia* (*Brodiaea*) *uniflora*; *Tulipa batalini*, *T. biflora*, *T. clusiana*, *T. dasystemon*, *T. hageri*, *T. linifolia*, *T. persica*, *T. pulchella*.)

SHRUBS: *Andromeda polifolia nana*, evergreen 6 inches, lime-free soil; *Bruckenthalia spiculifolia*, evergreen, lime-free soil, pink; *Cornus canadensis*, 3-4 inches, shade, acid soil; *Cytisus ardoini*, 3-4 inches, yellow; *Daphne blagayana*, semi-shade, top-dressing of leafsoil, creamy white and fragrant in spring; *Dryas octopetala*, creeping evergreen with creamy flowers; *Empetrum nigrum*, evergreen; *Epigaea repens* (Trailing Arbutus), buy pot-grown plants; *Erica carnea*, evergreen, blooms in winter; *Gaultheria procumbens* (Checkerberry) shade and wood-soil; *Genista dalmatica*, dense, spiny and low, smothered in yellow flowers; sun; *Hedera helix minima* (dwarf Ivy); *Kalmia angustifolia nana*, lovely and rosy, for a not too dry place; *Leiophyllum buxifolium prostratum*, [illegible] fluffy for lime-free soil and partial shade; *Pentstemon* [illegible] *Rhododendron* [illegible] *atum*, *R. keiskii*, *R. racemosum*, partial shade and lime-free soil; *Rosa roulettii*, four inches, pink and perfect; *Salix* [illegible] ciduous); *Vaccineum vitis-idaea*, evergreen, wanting moist, lime-free soil in partial shade.



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Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

139. "Let's Bring the Kitchen Up-to-Date." Describes Monel Metal Sinks, metal-topped ranges, work tables and cabinets. The International Nickel Co., Inc., 73 Wall Street, New York City.

140. "Modern Bathrooms and Kitchens." Numerous illustrations show matched bathroom sets by Kohler. A section is devoted to kitchen and laundry equipment. Kohler Co., Kohler, Wisc.

141. "Personality Bathrooms and Kitchens." A new catalog on Carrara Structural Glass offers suggestions for remodeling your kitchen or bathroom. Pittsburgh Plate Glass Co., 2285 Grant Bldg., Pittsburgh, Pa.

Insulation and Air Conditioning

142. "You Need Celotex." A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. The Celotex Co., 919 North Michigan Ave., Chicago, Ill.

143. G. E. Air Conditioning. Information is available on air conditioning for (1) winter, (2) summer, (3) entire house, (4) one floor, (5) one or more rooms. Write to Air Conditioning Dept., General Electric Co., 570 Lexington Ave., N. Y. C.

144. Balsam-Wool Insulation. Literature describes this blanket insulation which is waterproof, windproof, verminproof and fire-resistant. Wood Conversion Co., Rm. 113, First Nat. Bank Bldg., St. Paul, Minn.

Interior Woodwork

145. "Pacemaking in Decoration." There are several illustrations in this booklet showing rooms in which the walls and ceilings are covered in Nu-Wood. This is a processed wood that insulates, decorates and hushes noise. The Wood Conversion Co., St. Paul, Minn.

Roofing

146. Thick Butt Strip Shingles. The beauty, utility and fire-resisting qualities of an asphalt shingle designed to give extra protection where the wear is greatest. The Ruberoid Co., 500 Fifth Ave., New York City.

Portable Houses

147. Hodgson Houses. Catalog BH-3 illustrates portable houses and floor plans . . . year round houses, summer homes, cottages, camp-houses and garden equipment. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

Water Systems

148. "The Magic of Wonder-Soft Water." This booklet describes the Permutit Water Softener which can be installed in the cellar, to provide the house with softened water. The Permutit Company, 330 W. 42nd St., New York, N. Y.

GARDENING

Garden Furniture

149. Erkins Studio. A new catalog on garden furniture and decorations in terra cotta bronze, lead and marble. Erkins Studio, 255 Lexington Ave., New York City.

Greenhouses

150. Hitchings Company. An attractively illustrated booklet showing various types of greenhouses. Information is given on the transporting and building of the greenhouses and the installation of equipment. Hitchings and Co., Elizabeth, N. J.

Seeds, Bulbs and Nursery Stock

151. Bay State Nurseries. The 1935 catalog of this firm contains a long list of herbs, also rock plants, hardy perennials, flowering trees and shrubs, shade trees, evergreens and Roses. Bay State Nurseries, North Abington, Mass.

152. Bobbink & Atkins. The new catalog from this firm describes and illustrates Magnolias and Japanese Cherries as well as Roses, evergreens and many hardy plants. Free East of the Rockies. Bobbink & Atkins, Box G, Rutherford, N. J.

153. "Notable Flowers." This year's catalog shows the new Korean "Mums" and hundreds of other plants. Several of them are illustrated in color. Bristol Nurseries, Inc., Dept. G3, Bristol, Conn.

154. Burpee's Garden Book. A garden guide containing hundreds of illustrations. Describes flowers and vegetables. W. Atlee Burpee Co., 867 Burpee Bldg., Philadelphia, Pa.

155. "Dreer's Garden Book." This 1935 catalog is a helpful guide to planting, cultivating, soil preferences, etc. Many varieties of seeds are listed. Henry A. Dreer, 167 Dreer Bldg., Philadelphia, Pa.

156. "F. & F. Planting Help Hints." Tells you how to start your planting, estimate its cost and build it up each year. F. & F. Nurseries, Springfield, N. J.

157. Kelsey Nursery Service. A short planting guide of forty-four pages, including several color photographs. Kelsey Nursery Service, 50 Church Street, New York City.

158. "Everything for the Garden." There are hundreds of illustrations in this catalog, several of which are in color. A twenty-five cent rebate slip is sent with each copy of the catalog. Peter Henderson, 35 Cortlandt St., N. Y. C.

159. "Book for Garden Lovers." Several noveltics for 1935 are shown in Schling's new garden book. This book costs 35 cents or it is sent free with orders of $2.00 or more. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., New York City.

160. "Seed Annual 1935." This booklet contains 180 pages of information on seeds, bulbs and plants, with 20 pages in full color. Stumpp & Walter Co., New York City.

161. William Tricker, Inc. A catalog of water lilies and ornamental fish for garden pools. William Tricker, Inc., 5307 Brookside Ave., Saddle River, N. J.

162. Wayside Gardens offer two catalogs. "Seeds and Sundries" contains color illustrations of Phlox, Korean "Mums" and Dwarf Hybrid Asters. Several Sutton seeds are listed. "Hardy Plants" illustrates numerous rock garden plants and gives brief descriptions. Wayside Gardens, 30 Mentor Ave., Mentor, Ohio.

Fruit Trees

163. Henry Leuthardt. Folder A illustrates and describes the many forms of Espalier Fruit Trees which are now available from Henry Leuthardt, King Street, Port Chester, New York.

Garden Fences

164. Anchor Fences. A free book is offered on Anchor Fences of Bethanized Wire for the type of property checked . . . residential, estate, institutional and industrial. Anchor Post Fence Co., 6553 Eastern Ave., Baltimore, Md.

165. "Fence How to Choose It—How to Use It." Describes and illustrates Cyclone metal fences. Indicate whether you are interested in residential, estate or industrial use. Cyclone Fence Co., Dept. [illegible], Waukegan, Ill.

166. Stewart Fences. Literature is available on Stewart Iron or Chain Link Wire Fences. The Stewart Iron Works Co., Inc., 100 Stewart Block, Cincinnati, Ohio.

Lawn Mowers

167. Coldwell Lawn Mowers. Catalog HG 5 describes the Coldwell Power Lawn Mowers. Demonstrations can be arranged on request. Coldwell Lawn Mower Co., Newburgh, N. Y.

168. "Eclipse Balanced Power Lawn Mower." Mentions several leading features of this machine, designed and built to meet exacting demands. The Eclipse Machine Co., Prophetstown, Ill.

169. Evinrude Lawn-Boy. Descriptive literature on the Evinrude Lawn-Boy power mower, light in weight, built for lawns of every size. Evinrude Lawn-Boy, 1263 W. Hope Ave., Milwaukee, Wisc.

170. Jacobsen Power Mowers. A catalog of the new 1935 models is now available. Built in five models for lawns of every size and character. Jacobsen Mfg. Co., 743 Washington Ave., Racine, Wisc.

Spray Pumps

171. Myers Spray Pump Catalog. Sixty-eight pages of hand and power Spray Pumps for the garden, orchard, row crop or field, are illustrated and described. Prices are also included. The F. E. Myers & Bro. Co., Ashland, Ohio.

Garden Miscellaneous

172. Premier Swedish Peat Moss. A leaflet is offered which tells how to use Peat Moss in the garden the year round. Premier Peat Moss Corp., 150 Nassau Street, New York City.

HOUSE FURNISHINGS

Floor Coverings

173. "Floor Beauty for New Homes and Old." The story of Armstrong's linoleum is told in a beautifully illustrated catalog. This floor covering is stain-proof and soil-proof. Ten cents. Armstrong Cork Co., Floor Div., Desk H3, Lancaster, Pa.

174. "Oriental Rugs." This booklet illustrates and describes rugs of the Caucasus and Turkestan, that are imported by this firm. Amtorg Trading Corporation, 261 Fifth Avenue, New York City.

175. "Rosemont". A very interesting booklet on the hooked rugs made at Rosemont. Several charming patterns are illustrated, with their sizes and prices. Laura Copenhaver, "Rosemont", Marion, Virginia.

176. "Bride's Book on Floor Coverings." This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. Alexander Smith, HG, 577 Fifth Ave., New York City.

Window Curtains and Shades

177. Quaker Lace. Booklet "B" shows curtain problems found in typical American homes and gives their solution. Price ten cents. Quaker Lace Company, 330 Fifth Avenue, New York City.

178. Mayfair Shades. Booklet describes these new window blinds made of hardwood slats, smoothly surfaced and colored to fit your decorative scheme. Mayfair Shade Corporation, 175 Varick St., New York City.

MISCELLANEOUS

179. Nesco Electric Cooking. Illustrates and describes the Nesco Electric Roaster, Nesco Electric Casserole and the Colonial Model Casserole. Recipes for dishes to be cooked the "Nesco" way are included in the leaflet. National Enameling and Stamping Co., 270 N. Twelfth St., Milwaukee, Wisc.

TRAVEL

180. French Line. Literature is available on the luxurious ship "The Normandie" which will make her sailing from New York on June 7th. French Line, 610 Fifth Ave., New York City.

181. Matson South Pacific Cruises. A complete itinerary of these cruises with information on personally escorted shore excursions. Matson Line-Oceanic Line, Matson Bldg., San Francisco, Calif.

182. Railways of France. Illustrates interesting and picturesque places to visit in France. The Railways of France, 610 Fifth Ave., New York City.

183. Carinthia Cruises. Information on six and thirteen day cruises to Nassau. Sailings up to April 13th. House & Garden Reader Service, Greenwich, Conn.

184. Italian Line. Literature on the trans-Atlantic crossings of the "sun-ships". Italian Line, 1 State Street, N. Y. C.

House & Garden's Reader Service Bureau, Greenwich, Conn.

Please have sent to me the booklets numbered_____

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HG 1-35

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May -35

HOUSE & GARDE

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We call it *geographical furniture!* One of our designers thought it up last Fall—had an idea that Summer furniture could, and *should*, be made to fit into various local backgrounds. So out he went, snooping into gardens and backyards all over the countryside, jotting down motives here, details there. The result is wrought iron furniture that is definitely a part of the local scene—be it Long Island, The Cape, Connecticut, The South, The Tropics—or our own little penthouse in Manhattan.

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At your department, furniture or housefurnishings store there awaits you one of the most startling revelations in all your experience with bedding equipment! . . . An inner-spring mattress as markedly different from ordinary tufted types as a sackful of inflated footballs is different from a single, smooth-surface air cushion.

It is the Perfect Sleeper—the first and only fully practical *tuftless* mattress. Smooth as a lazy mill-pond, soft as a cotton cloud, the Perfect Sleeper eliminates all those stitched-through cords which heretofore were the only known means for keeping mattress "insides" from shifting about. Gone are those biscuit-like puffs; those deep, dust-catching grooves; those knots or buttons that "tattoo" one's body when no pad is used!

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(On Pacific Coast, $42.50)

The Perfect Sleeper Studio Couch contains a genuine Perfect Sleeper tuftless inner-spring mattress, and can be made up as a twin or a double bed. Covering is a special imported fabric of ravishing richness and unusual durability. Choice of four popular room-harmonizing colors. A beautiful and luxuriously comfortable couch! **$59.50.** Other models—*Guest Sleeper*, $49.50; *Knight Sleeper*, $39.50.



Sleeper Mattresses and Studio Couches are made only by responsible regional bedding manufacturers licensed under three basic patent-rights. Factories in twenty-nine cities. Sleeper Products, Inc., American Furniture Mart, Chicago.

PERFECT SLEEPER *Mattress*

Other genuine Sleeper tuftless mattresses include the Restal Knight, Onotuft and Smoothie. Box springs to match. As low as $22.50.

Let G-E make one room [*or your whole house*] *a COOL retreat this summer*



G-E offers not only restful summer cooling, but complete, dependable year-round Air Conditioning—*backed by General Electric engineering*

AT THIS POINT in your reading of "House and Garden" we invite you to open a window and take a good breath of springtime air. There now! Pretty fine air, isn't it? Just about the kind you'd want Nature to give you all the time.

But pretty soon Nature will run out on you. Humidity will mount. Headlines will cry out: "NO RELIEF FROM HEAT WAVE." No relief? Yes, there is! You can have relief from the heat and humidity the rest of the summer. You *can* sleep in restful comfort. You can smile at Nature's vagaries, for with G-E's help you can avoid the discomforts of Nature.

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General Electric's equipment is complete and flexible. You can have air conditioning for summer, or winter, or all the time. In a single room, or several rooms, or throughout the house. You can have simple air cooling. Or you can enjoy the full year-round comfort of air always just right in temperature, humidity and cleanness.

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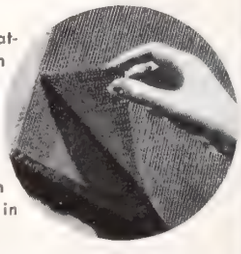
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You, or your decorator, can specify *any* shape, *any* size, *any* design, *any* colors, in Seamloc; your individual, tailored carpet will be ready in a few days! Because Seamloc Broadloom can be *inlaid* as quickly as patterns can be cut and joined together.

This new broadloom cannot ravel, needs no binding, can be re-shaped to fit new floors. A new piece can be set in to replace a cigarette burn in a jiffy. It is economical, practical, beautiful. It is almost unbelievable!

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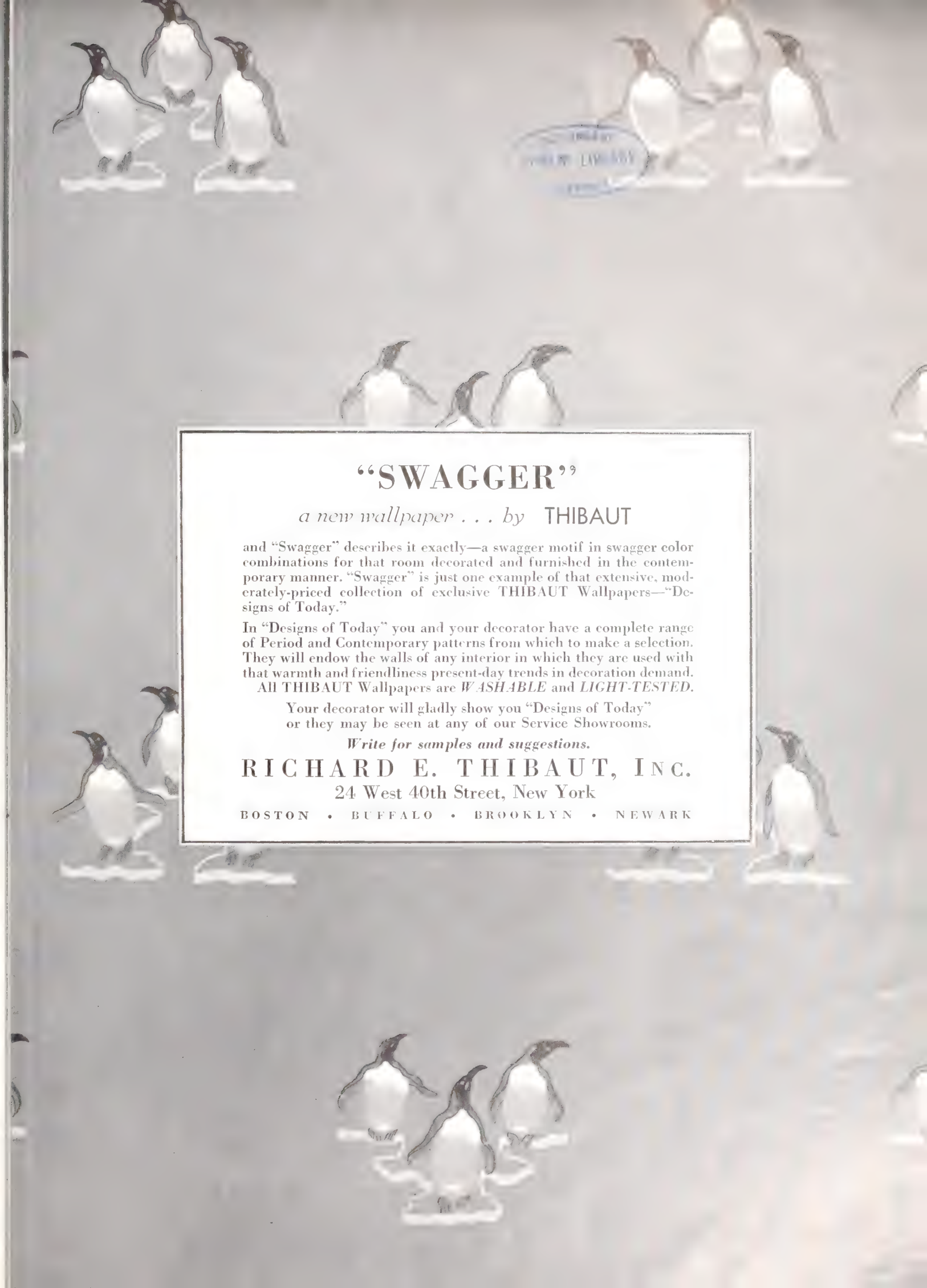
This is the patent backing that permits inlaying patterns in Seamloc. Designs are cut out, set in, then cemented in place with the backing. It is waterproof, safe to wash on the floor. Seamloc can be used plain or inlaid, as rug or wall-to-wall.

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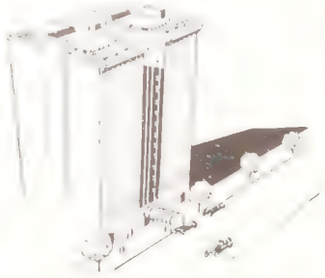
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ATLANTIC CITY

Convention Hall will house Atlantic City's Third Annual Horse Show from May 15 to 18 inclusive. Things are always done in a big way at this famous resort and the horse show is no exception. Flowering shrubs, trees, gardens, and even a brook will be brought into the Auditorium as a background for the competition of more than a million dollars' worth of horse flesh. Because of the growing interest in the event, a hundred additional stalls have been provided this year.

The Horse Show Ball, most important of the accompanying festivities, will be held at the Hotel Traymore and the "Get Away Party", which celebrates the ending of the show, will be held in the Submarine Grill of the same hotel.

WHITE SULPHUR POLO

Three years ago there wasn't any organized polo at White Sulphur Springs, West Virginia. Now it is a major sport, ranking with golf and tennis. The season opens about the middle of May and games will be played every third Saturday and Sunday throughout the summer and fall. Matches have been scheduled between the Greenbrier Polo Club and many important teams from the East and Midwest. Last year the local defenders won eleven out of their twenty-one games. Pretty good for a two-year-old!

OPEN AIR DOG SHOW

Whether you're a fanatic or just one of us who think dogs are swell, we recommend the Morris & Essex Kennel Club Dog Show at Giralda Farms, Madison, New Jersey as offering you a grand Saturday's pleasure on May 25. Tremendous entries are expected (there were over 3500 last year) and Mrs. M. Hartley Dodge always directs an exciting spectacle, colorful and perfectly executed.

Last year a Hollybourne Kennels dog took Best-in-Show into the camp of the Sealyhams. This year—who knows? The one thing that can be accurately prophesied is that the "World's Most Magnificent Open Air Dog Show" will be bigger, better and more exciting than ever.

SPURS AND ROSES

Virginia's horse show season opens with the Sixth Annual Cavalier Horse Show at the Cavalier Hotel, Virginia Beach, May 3 and 4. It is under the sanction of the American Horse Show Association this year for the first time and many important exhibitors are expected. Children's classes are always important features of this show—in fact, competition has grown so keen that these classes are among the best in the state.

Following the horses comes the Annual Rose Show of the Princess Anne Garden Club, May 14 and 15, also to be held at The Cavalier. May 20 is the opening date for the Cavalier Beach Club and Cabaña Row where guests of the hotel may enjoy surf and sun bathing in the daytime and dancing in the evening.

JUST TO KEEP POSTED

HORSE RACING: Kentucky Derby, Louisville, Kentucky, May 4.

GOLF: Sectional Qualifying round for National Open Championship, Sedgefield Country Club, Greensboro, North Carolina, May 13.

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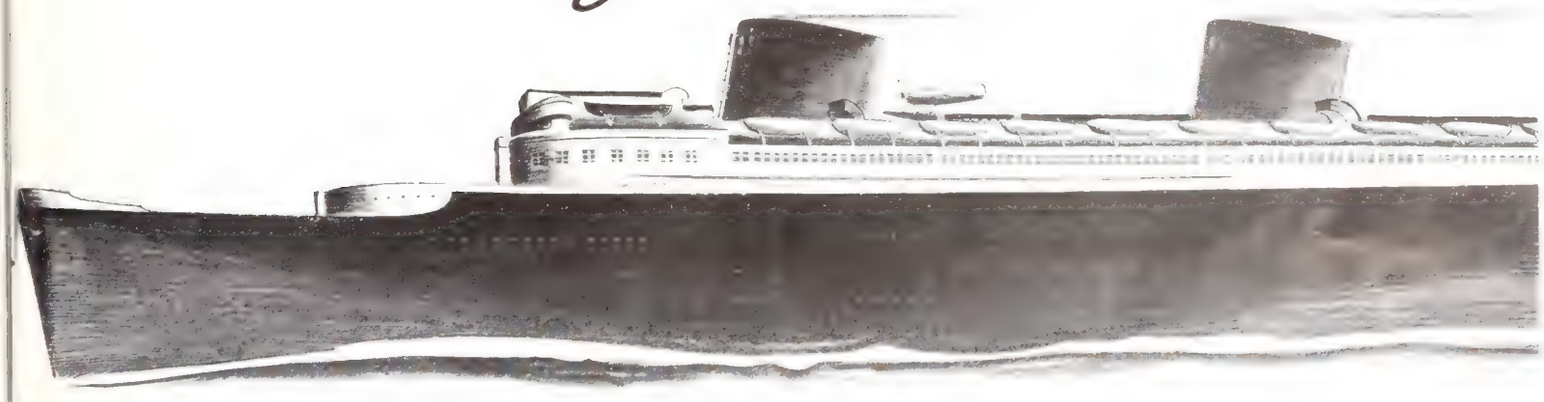
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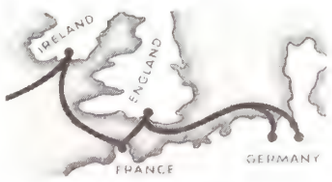
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Banff



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Rates—*Banff Springs Hotel*—European Plan. Single, $5.50 up; Double, $8.50 up. *Chateau Lake Louise*—European Plan. Single, $5.00 up; Double, $8.00 up. *Emerald Lake Chalet*—American Plan. Single, $7.00 per day; Double, $6.50 each per day. Reduced family rates. Low green fees. Banff Springs Hotel open June 16—Sept. 10; Chateau Lake Louise, Emerald Lake Chalet: June 21—Sept. 10.

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Shopping A





JUST to be different, the first course on the menu today is cake and jam. The sweets aren't shown in the illustration above because they'd hide the pottery and silverware which are far more interesting news. Both plate and dish are a pale green with wide borders in a lovely, deeper green, and a ghost-flower, the same color, in the center of each. The plate is 13¼ inches in diameter—the dish, 2 inches deep. The knife is a new, modern design and an old smoothy when it comes to cutting with its stainless steel blade. Plate, $3.50. Dish, $1.40. Sterling silver knife and spoon, $10 and $6.50, respectively. From Georg Jensen Handmade Silver, Inc., 169 West 57 Street, New York



A FURTHER contribution to bedroom chic is the dressing table ensemble above, consisting of two graceful bottles and a powder jar. The crystal, delicate and luminous, is cut in the well-loved, always attractive Waterford pattern. The group above is a deep, yellow-green. For color schemes that would be at odds with this shade there is also a clear crystal, as well as a delicate pink tone. The bathroom's performance would likewise be improved with these accessories. $4 the set. F. Pavel & Co., 15 West 37 Street, New York



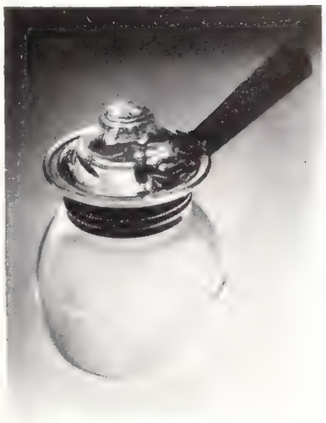
HOUSE & GARDEN has not gone "sissy"—nor are we setting ourselves up as dictators of fashion. The nightie above is more than an article of undress—it's part of the bedroom decoration—and the fact that it's one of the most alluring slumber garments you've ever seen had nothing to do with its selection. The other part of this decorative plot is a blanket cover, which exactly matches the gown—imported, sheer silk, sprinkled with tiny flowers. The gown, cut on as devastating lines as your pet evening frock and to your own measure, $10.75. Blanket cover, single size, $12.75. In pastels. Maison de Linge, 844 Madison Avenue, New York



IF you want the birds to visit in your garden, you must remember that our feathered contemporaries can't do without a morning plunge, and see to it that the plumbing is above reproach. The newest thing in bird baths is illustrated above—a neat, good-looking design that'll make quite a splash in birdland, besides giving your flowers something to look up to. Made of high-fired, stone-gray terra-cotta, it is 35 inches tall and 23 inches wide at the top. $18.90. Galloway Terra-Cotta Co., Walnut and 32nd Sts., Phila., Pa.

Around . . .





It seems there are as many individual ways of drinking coffee as of parting the hair. Some like it before, some with, some after the bacon and eggs, but all like it hot—which brings us to the newest breakfast table accessory, above—a one-man, pyrex coffee pot. The idea—one for every cup on the table. Filled from the percolator in the kitchen, they keep two cupsful hot throughout the meal, so that one may serve one's self and sip at will. Monogrammed. Each, $1.75. Cloverleaf Crystal Shops, 14 N. Mich. Blvd., Chicago, Ill.



A very new and entertaining decorative quirk is a lamp that tells the world what kind of sportsman you are. If you play polo or just play the ponies—if you dabble in tennis—if you're a yachtsman or only paddle a canoe,—enlighten your friends about it. For those who prefer bounding over the main to badminton, there's the design above—white base; nautical-blue, lacquered parchment shade, topped off with a trim little sailboat. Oh yes—an electric clock is part of the base in each model. In this case its face is dark blue with white "anchor" hours and paddles for hands. 19 inches tall. $30. James Pendleton, 19 E. 57 St., New York



Transporting the nest of tables above is easier than killing two birds with one stone—for when one picks up one table, one picks up all three. The secret is a track-like contrivance on which each of the two tables underneath are run into place, when not in use, and fastened securely to the table above. Made of beautifully grained walnut in a light finish. The top of the largest table measures 21 by 14½ inches and is 19½ inches above the floor. The price of the three complete is $30. Joseph Aronson, 215 East 58 Street, New York



The title of the picture above might be "Fun in the Kitchen, or, Let the Onions Weep Alone." Salad bowls have developed a sense of humor and are putting on a show with the prosaic potato and tomato and their relatives, the star comedians. The designs are burned into maple bowls and gayly colored with non-poisonous, vegetable dyes. The entire bowl is protected by a highly resistant lacquer finish. For people who are afraid of becoming too hilarious while they mix the greens, there are similar bowls decorated with vegetables in more conventional characterizations. Priced at $3.50 each. From Loedi-Haultain, 38 East 57 Street, New York



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[illegible] Card Shop at Schraffts [illegible] lates to Mother . . . and [illegible] esses, the in-laws I visited, and a couple of shut-ins. [illegible] the Louvre, and it's all full of [illegible] with my love!" . . . 1, 2, 3, [illegible]

Schraffts

[illegible]

For the Bride



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Shopping Around



PLANTS never seem to feel quite as much at ease in any other container as they do in those ugly little red clay pots they learn to call home in their greenhouse days. Unfortunately the design of these is more suited to the decoration of a greenhouse than of the living room. What to do about it—when we bring the flora indoors? One solution I've discovered is shown at the left—top-coat for the little clay pot, with the graceful contour of a seashell. Made of warm gray lead, with a high, fluted back, it is a charming setting for small flowers of all shapes and colors. It measures 8 inches tall, overall, and 6½ inches wide and conceals flower pots as tall as 3 inches. Not too wide for window sill or bookshelf. Arline T. MacDonald, 8 East 54 Street, New York



BASKET parties welcome—to all outdoors! And here's a basket you'll be seeing a lot of on the greensward this season. It's really a kind of refrigerator—with anti-sunburn, protective asbestos and metal lining so that the sandwiches don't get toasted without your wanting them to. A removable, covered metal box that takes up 6 of the 21½ inch length, cares for extra perishable foods. The outside is sturdily good-looking in natural-finish cane, with two handles that distribute the weight more comfortably on one's arm or between two carriers. The lid can be completely removed for convenience. The square thermos in the foreground is guaranteed not to roll down any hills or coast off a boat-deck into the briny deep. Khaki-colored with black and red trim. Bakelite top. Basket, $9.75. Pint-size thermos, $1.40. Hammacher-Schlemmer, 145 East 57 Street, New York

HERE we are, slipping over to the sartorial side again, but aside from overalls, I've seen no more practical attire for the earnest female gardener than the smock at the left, which allows one to be successfully workmanlike and attractively feminine at the same time. The front is closed so that one can dispense with a dress underneath, and the sleeves are short and free. The material is a hand-loomed linen that is practically impossible to wear out, made by peasants in eastern Europe, and the embroidery is the work of peasant women. The patterns are never twice alike in design or arrangement, but, in ordering, one may have a choice of red, blue, green, brown and all-black trimming. In all standard sizes. $14.50. Peasant Art Importing Company, 17 West 45 Street, New York



AN all-round good piece of out-door furniture, the chair at the right belongs first of all to the sportsman. After any game under the sun, it will restore the equilibrium of winner and loser alike, without losing a wit of its own composure. The canvas seat and back are as impervious to wet bathing suits and dusty breeches as they are to the rays of the sun, and they lace on like your tennis shoes so that they may be removed for cleaning or storage. They come in every rainbow hue and a clever idea is to get several sets of colors to be changed according to one's mood or the weather. Wrought iron frame—white or colored. $12 a chair. Florentine Craftsmen, 90 Park Avenue, New York





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Gazing at the active damsels above, we were moved to meditation on the improved status of athletics for girls. The grandmothers of that crew never wielded a professional oar in their lives. Their exercise was composed of walks on pleasant days and a little croquet now and then. The more daring ones rode horse back—side saddle, of course, in a flowing skirt, and that took plenty of daring. Then there was the second generation—mothers of the school girls of today—who suffered the bloomer era. They swam, enveloped in voluminous draperies, they played tennis, in skirts that touched the ground, and they did calisthenics, in peculiar baggy garments called bloomers.

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For detailed information about both academic and recreational programs, write the directors of the schools listed here—or communicate with House & Garden's School Bureau, 1930 Graybar Building, Lexington Avenue at 43rd Street, New York City. Telephone: MOhawk 4-7500.

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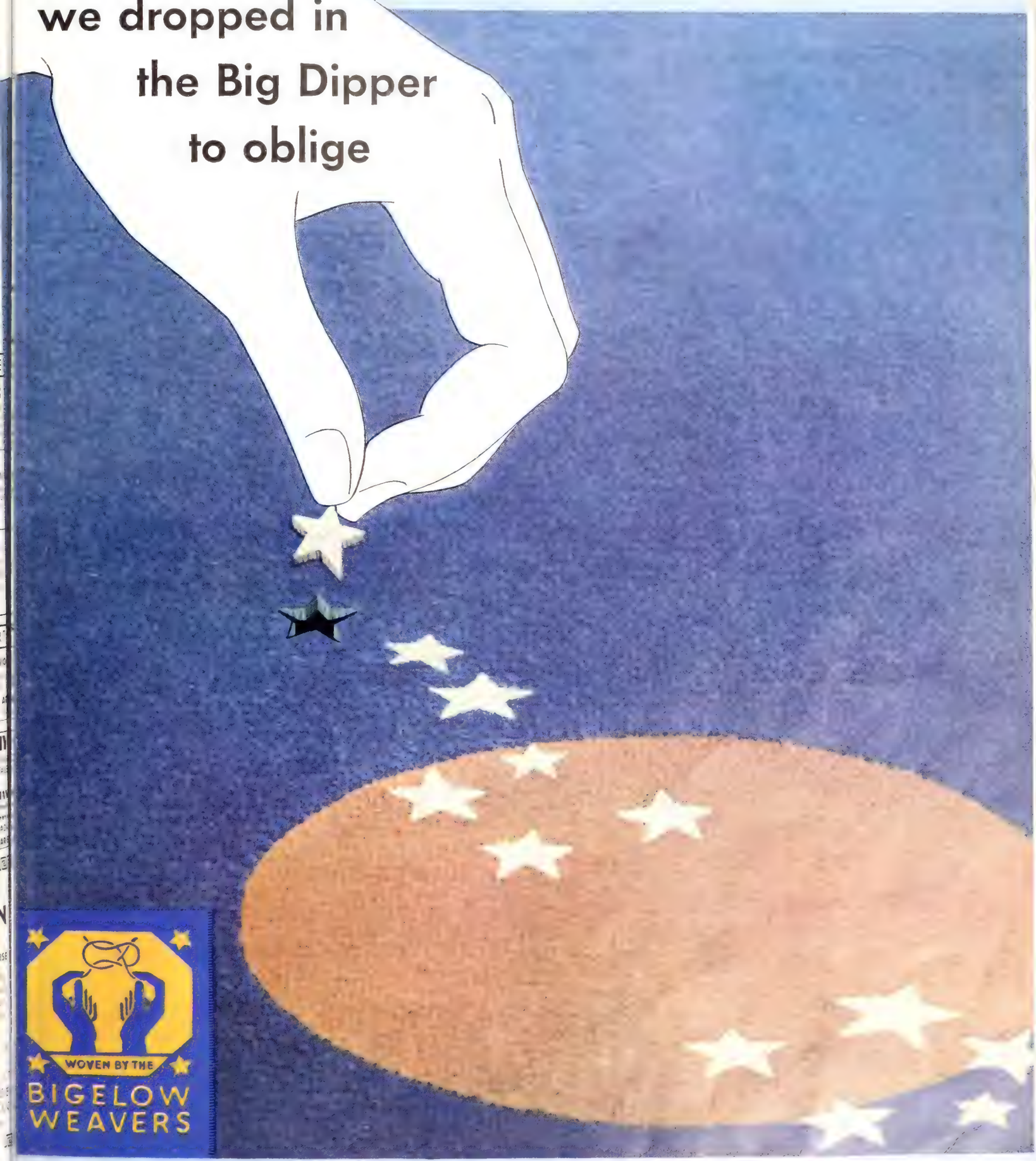
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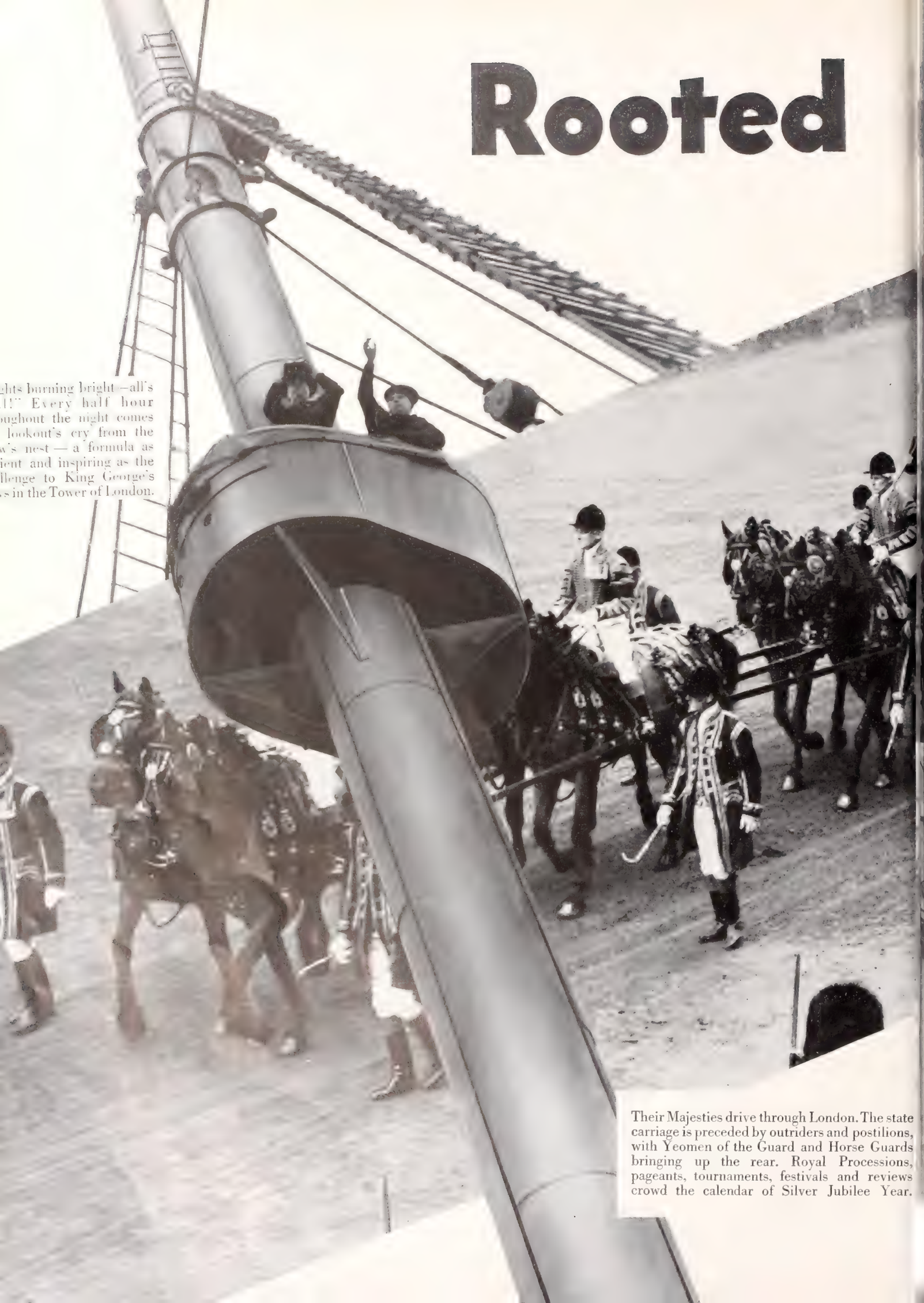
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ning ritual in Cunard White Star ships...flags and ensign rising ison. Here Third Officer Gleave watches as the Berengaria's house s, rolled tight, are raised to the main truck. As they reach the top, ugler sounds "Colours" and the quartermaster "breaks" them out.

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CUNARD WHITE STAR

Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

185. "Personality Bathrooms and Character Kitchens." A catalog on Carrara Structural Glass offers ideas for remodeling [illegible] Bathrooms. Pittsburgh Plate Glass Co., 2336 Grant Bldg., Pittsburgh, Pennsylvania.

Hardware

186. "Decide NOW What Your Home Will Be Like." An informative booklet offering many helpful suggestions on hardware for a new or remodeled home, including simple warnings, which if heeded, will eliminate future disappointments. The Stanley Works, New Britain, Conn.

Insulation

187. "[illegible]" A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. The Celotex Co., 919 N. Michigan Ave., Chicago, Ill.

Interior Woodwork

188. "Pacemaking in Decoration." Attractive illustrations show rooms in which the walls and ceilings are covered in Nu-Wood, a processed wood that insulates, decorates and hushes noise. The Wood Conversion Co., St. Paul, Minn.

Painting and Roofing

189. "Little White Book." A description of Cabot's Double-White Collopakes is included in this booklet. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

190. "New Color Harmony for Your Home." This book is a guide to color effects for exterior and interior painting with decorative plans for every room. Three color schemes are given for each of six different types of houses. Paint and Varnish Div., E. I. du Pont de Nemours & Co., Wilmington, Del.

191. Thick Butt Strip Shingles. The beauty, utility and fire-resisting qualities of an asphalt shingle designed to give extra protection where the wear is greatest. The Ruberoid Co., 500 Fifth Ave., N. Y. C.

Water Softeners

192. "The Magic of Wonder-Soft Water." This booklet describes the Permutit Water Softener which can be installed in the cellar, to provide the house with softened water. The Permutit Co., 330 W. 42nd St., N. Y. C.

GARDENING

Garden Furniture

193. "Garden Ornaments." Illustrations of several types of garden ornaments in Pompeian Stone, Italian Marble, English Lead, Bronze, imported and domestic Terra Cotta. The Erkins Studios, 255 Lexington Ave., N. Y. C.

Greenhouses

194. Sunshine Room Book. Different designs for sun rooms are contained in this book. Particulars on materials and prices are included. Lord & Burnham Co., 1828 D Graybar Bldg., N. Y. C.

Seeds, Bulbs and Nursery Stock

195. Bobbink & Atkins. The new catalog from this firm describes and illustrates Magnolias and Japanese Cherries as well as Roses, evergreens and many hardy plants. Free East of the Rockies. Bobbink & Atkins, Box G, Rutherford, N. J.

196. "Dreer's Garden Book." The 1935 catalog is a helpful guide to planting, cultivating, soil preferences, etc. Many varieties of seeds are listed. Henry A. Dreer, 169 Dreer Bldg., Philadelphia, Pa.

197. Delphiniums. A catalog is offered by this firm showing Duckham's famous Delphiniums and perennials. W. C. Duckham Co., Madison, New Jersey.

198. "F. & F. Planting Help Hints." Tells you how to start your planting, estimate its cost and build it up each year. F. & F. Nurseries, Springfield, N. J.

199. "Everything for the Garden." A profusely illustrated catalog of flower and vegetable seeds. A twenty-five cent rebate slip is sent with each copy of the catalog. Peter Henderson, 35 Cortlandt St., New York City.

200. Kelsey's 1935 Short Guide. A 44 page booklet with 150 photographs listing special bargains. Fifty cents west of Iowa. Kelsey Nursery Service, 50 Church St., New York City.

201. Henry Leuthardt Fruit Trees. A folder illustrates the various forms of Espalier Fruit Trees which are available from Henry Leuthardt, King Street, Port Chester, N. Y.

202. "Book for Garden Lovers." Several novelties for 1935 are shown in this new catalog. It costs 35 cents or it is sent free with orders of $2.00 or more. Max Schling Seedsmen, Inc., Madison at 59th St., New York City.

203. "Seed Annual 1935." This booklet contains 180 pages of information on seeds, bulbs and plants, with 20 pages in full color. Stumpp & Walter Co., N. Y. C.

204. William Tricker, Inc. A catalog of water lilies and ornamental fish for garden pools. William Tricker, Inc., 5407 Brookside Ave., Saddle River, N. J.

205. "Seeds and Sundries." Illustrates Phlox, Korean "Mums" and Dwarf Hybrid Asters in color. Many Sutton seeds are listed. Wayside Gardens, 30 Mentor Ave., Mentor, Ohio.

Spray Pumps

206. Myers' Spray Pump Catalog. Sixty-eight pages of hand and power Spray Pumps for the garden, orchard, row crop or field, are illustrated and described. Prices are included. The F. E. Myers & Bro. Co., Ashland, Ohio.

HOUSE FURNISHINGS

Bed Coverings

207. "The Land of Olde Kentucky Quilts." An illustrated booklet shows a collection of "Olde Kentucky" quilts with photographs of the places where the designs originated. Louisville Bedding Co., Inc., Louisville, Ky.

China and Pottery

208. Pacific Pottery. A descriptive folder showing pieces of Pacific Pottery in six attractive colors. They add colorful notes to breakfast, lunch and dinner tables. Pacific Clay Products, Los Angeles, Calif.

209. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware is offered by Josiah Wedgwood & Sons, 160 Fifth Ave., New York City.

Floor Coverings

210. "Floors that Keep Homes in Fashion." The beautiful color illustrations in this book suggest smart schemes for various rooms in the house. Floors are covered in Armstrong's Linoleum and the walls in Linowall. Numerous designs, inlaid and embossed, are shown. Ten cents. Armstrong Cork Products Co., Floor Div., Lancaster, Pa.

211. Hightstown Rugs. Information is available on these "Fray-Proof" rugs made in Hooked, Modern and Oriental designs. A set of model room illustrations will help you in redecorating your home. Hightstown Rug Co., Hightstown, New Jersey.

212. Tru-Tone Carpet Book. This catalog shows illustrations of Tru-Tone rugs and carpets from W. & J. Sloane, Dept. H2, 577 Fifth Ave., N. Y. C.

Silver

213. "The Crowd Comes to Our House." A booklet full of party suggestions, with recipes. Ten cents. The Alvin Corp., Providence, R. I.

214. "The Art of Table Setting." This booklet which is offered by the Gorham Company contains many helpful hints for the hostess. Price six cents. The Gorham Co., Providence, R. I.

215. "Correct Table Setting." Illustrations show the proper arrangement of silver for various table settings. Ten cents. International Silver Co., Wallingford, Conn.

216. "How to Plan Your Wedding." Practical advice on what to do from three months before the wedding up to the last day. The Towle Silversmiths, Dept. G5, Newburyport, Mass.

217. Wallace, Silversmiths. A list of fifteen leading sterling patterns is offered free of charge. Wallace, Silversmiths, Wallingford, Conn.

218. Watson Silver. A beautifully illustrated brochure showing patterns of Watson silver, can be obtained on request. The Dorian is a new classic pattern. Watson Silversmiths, Attleboro, Mass.

Window Curtains and Blinds

219. "Book of Blinds." A booklet showing photos of windows fitted with Columbia Venetian Blinds is offered free of charge. The Columbia Mills, Inc., 225 Fifth Ave., N. Y. C.

220. Mayfair Shades. Booklet describes these new window blinds made of hardwood slats, smoothly surfaced and colored to fit your decorative scheme. Mayfair Shade Corp., 175 Varick St., New York City.

221. Quaker Lace. A booklet shows curtain problems found in typical American homes and gives their solution. Price ten cents. Quaker Lace Co., 330 Fifth Ave., N. Y. C.

TRAVEL

222. Cunard White Star. Literature on transatlantic crossings of the ships of this line. Cunard White Star Line, 25 Broadway, New York City.

223. White Sulphur Springs. A profusely illustrated catalog shows the many forms of entertainment to be found at the Greenbrier and Cottages. . . . The Tonic and Medicinal Baths, and the Cottages—many equipped for housekeeping. For details write to L. R. Johnston, Gen. Mgr., The Greenbrier and Cottages, White Sulphur Springs, W. Va.

224. Italian Line. Literature on the transatlantic crossings of the "sun-ships." Italian Line, 1 State Street, N. Y. C.

225. Matson-Oceanic Liners. Literature on sailings to Hawaii . . . New Zealand . . . Australia . . . Samoa and Fiji. Matson Line-Oceanic Line, Matson Bldg., San Francisco, Calif.

226. Railways of France. Illustrates interesting and picturesque places to visit in France. The Railways of France, 610 Fifth Ave., N. Y. C.

227. "Three National Parks." Natural color photographs picture the magnificent beauty of Zion Park, Grand Canyon and Bryce Canyon. The Union Pacific makes these three parks accessible to one another. Union Pacific System, 521 5th Ave., Rm. 402, N. Y. C.

228. United States Lines. Literature on weekly transatlantic sailings is available. The swift cabin liners—Washington and Manhattan—make sailings to Cobh, Plymouth, Havre and Hamburg. United States Lines, 1 Broadway, N. Y. C.

MISCELLANEOUS

229. "Termites." Tells how to achieve successful Termite control by Terminix treatments. Detailed information can be obtained by writing to the E. L. Bruce Company, Memphis, Tenn.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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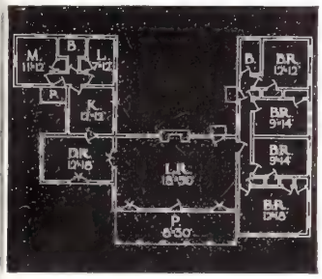
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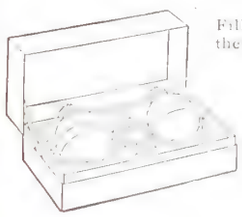
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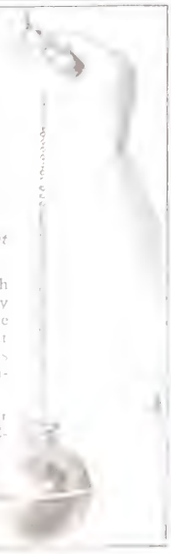
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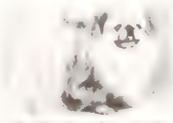
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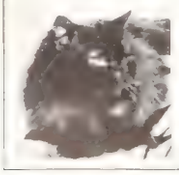
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The first Chow at the 1935 Westminster Kennel Club Show in New York was Ch. Far Land Dan Ergust, Mr. and Mrs. William MacFarland

The Chow Chow

Before speaking specifically of the Chow Chow and in order to understand the characteristics and temperament of this particular breed, it is well to say a few words about China, the Chinese and Chinese dogs in general. As another evidence of the tendency of the Chinese to attach a certain significance to the things about them, we find that, in earlier times, the Chinese attributed the origin of all neighbors except those to the south to canine influence. The neighbors in the south originated with snakes, so they claimed. A rather subtle compliment to the dog! And commencing with the first century of our era, Chinese emperors were much interested in small dogs, with Shantung, the home of Confucius, being famous for them.

Although the dog has never been worshiped by the Chinese as it has been by the Egyptians, it has found its place in religious ceremonials, and has quite a definite place in the legends of the superstitious. There is, for instance, an imperial temple in one of the main streets of Peking dedicated to the god Erh, protector of dogs. In Chinese legend a black dog represents the devil. Even today witch doctors in China, in order to expel some malignant influence, will kill a black dog which has not a single white hair, that the demon may be consigned to eternal perdition. The breeding of dogs was quite gen-

If there is a more engaging puppy than a Chow, mankind has not discovered it. Its appeal is here exemplified by Miss Ginger of Tally-ho, owned by Miss K. Stafler



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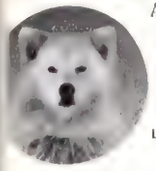
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CH. FAR LAND THUNDERSTORM typifies the correct Chow front. Notice especially the noble head and the massive ruff. Courtesy of the Tally-ho Kennels.

The Chow Chow

ed among the Chinese in early times, but the overthrow of the Manchus and the panics which ensued rather discouraged the breeders and curtailed their efforts.

To return now to the Chow Chow—its name is derived from pidgin English—"chow-chow," meaning ginger. Its origin is buried in obscurity but it is undoubtedly a product of Northern China—which probably accounts for its close resemblance to the Eskimo dog, and often causes the uneducated observer to ask if it is a red Eskimo dog, as several individuals did one morning while I was standing with a Chow in the waiting room of the Broad Street Station in Philadelphia.

In the canine world of America, too, the Chow has occupied an important place for the past twenty or more years. Through selective and intelligent breeding, it has come to have a large massive head, broad and flat at the skull, proudly carried, with the unforgettable Chow scowl. The muzzle is short and broad, with depth. The teeth are strong, level, and bright as pearls. The nose is black, the tongue a blue black, and the inside of the mouth the same color. The eyes are dark and almond-shaped. Ears are pointed, small, and stiffly carried. The body is short and compact with a strong neck and muscular shoulders, and the back is short, straight and strong, with powerful loins. The tail is well set

(*Continued on page 20*)

AND here are the real Chow face and ruff, demonstrated by Li Ping Tow, of the Greentree Kennels. Small wonder that the breed has many such staunch supporters.



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Miss Barbara Osborne and Tashi, the latter only 3½ months old but already suggesting the true Chow "scowl". Courtesy of Livingston Osborne

The Chow Chow

CONTINUED FROM PAGE 19

up and carried close to the back, while the forelegs are perfectly straight with plenty of bone. The feet are compact, round and catlike. But of all the Chow's physical characteristics, that which commands the most attention is the coat. It is abundant, dense, straight, and outstanding, rather coarse in texture with a soft woolly under-coat. The color of the coat may be any clear color, solid throughout, or with lighter shadings on ruff, tail and breeching. The real Chow in size should be massive, and of good proportions. His general appearance is lion-headed, scowling, compact, muscular, short-coupled, dignified and powerful, with a heavy off-standing coat.

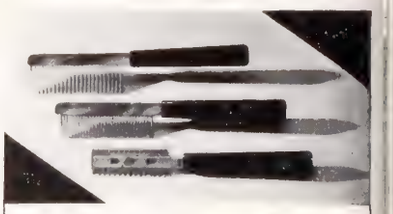
I have heard many individuals talk about the viciousness and treachery of Chows, but to those who do not have the natural inclination or the acquired desire to try to understand, not only the Chow, but any and every other breed of dog, it may appear to them to be vicious. My experience has taught me that no dog will ever turn on those it loves. You know that a dog may often refuse to love its master because that master may command it or conquer it through fear, but yet not earn its love. With all the Chows I have seen, and the few I have handled, I have never seen this so-called viciousness or treachery. On the contrary, I might cite some of their many virtues and good traits.

First, they are dignified. And when I say dignified, I almost feel like saying "Dignity, thy name is Chow Chow." For they are the most perfect gentlemen that one could imagine. I know of no breed of dog whose manners are more irreproachable. To some this dignity is an indication of unsociableness with strangers. But with those they love, they are the last thing in kindness and consideration.

They are not a breed of dog that is constantly yapping, but then, this virtue may also be featured in many of the dogs of the breeds that are accused of a weakness for noise. When the Chow barks, it has a true and definite significance. They are, therefore, first-class watch dogs. With those they love they are ready at all times for a romp or frolic. They adore children and are the safest kind of dog for a pet. I know of a great many Chows, and will go so far as to say that the average Chow can teach a lot of so-called angel children the first fundamentals of good manners and correct deportment, if the parents would only acknowledge that fact and be as ready to suspect faults in their



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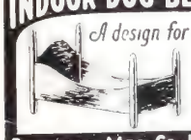
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The Chow Chow

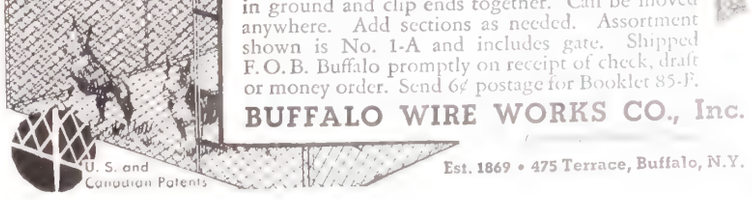
children as they are in the behavior of their dogs.

The Chow is stubborn. This means simply that here is a dog with a mind and judgment all of its own. Chows are thinkers; they are students of human character. As I look at them on the benches at the dog shows, and they look at me, I wonder if it would be pleasant or unpleasant to hear, if they could speak, what they really think of all us humans. Of all dogs, surely the Chow must have the most analytical and unbiased opinion of mankind, for I'm far from sure that he is not Oriental in mind as well as origin.

The homing instinct is developed in the Chow to a much greater degree than in most other breeds of dogs. Many, many stories are told of the Chow finding its way home after having been separated from its owner and master in a crowd. They seem to have a wonderful knowledge of topography which helps them to retrace their steps from distant points back to the one they love. On the other hand, it would also seem unusual to consider the Chow as a hunting dog. Yet many members of this wonderful breed are known for their ability to locate by scent and retrieve game. This is not unusual, though, when it is considered that the Chow has been used for many years for this very purpose in his natural habitat. The reason why more of these dogs do not show this instinct lies in the fact that their owners fail to bring it out. We rarely think of Chows as either hunting or working dogs, so those sides of their nature remain all but unknown. Perhaps some day we will take him up from this standpoint and learn for ourselves.

And while the Chow has attained popularity in a land without the antiquity and legend so characteristic of Chinese ideals and customs, it has retained all the loyalty and nobility that has made it beloved in its native land. An ancient breed, with strong breed characteristics and an amazing degree of individuality; such dogs are not changed in fundamentals by any chance environment. C. L. Hayward

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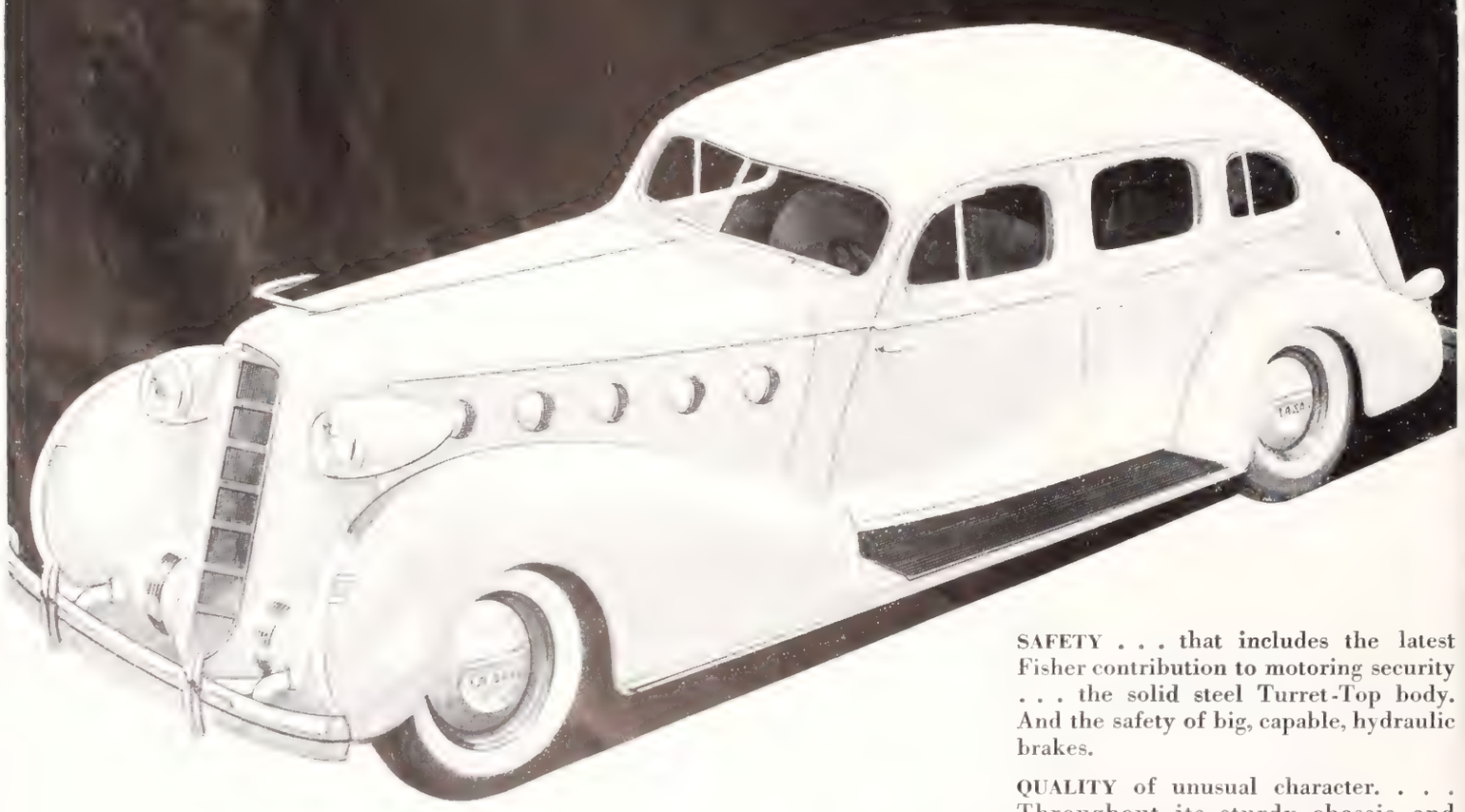
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STYLING . . . that is smarter than that of the style-setting La Salle of last year.

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QUALITY of unusual character. . . . Throughout its sturdy chassis and throughout its luxurious interior, trimly tailored in quality fabrics, the new La Salle is a tribute to fine car ideals. This is but natural . . . for it is designed and built by Cadillac.

The new La Salle is now on display at the salesrooms of your Cadillac-La Salle dealer. You are cordially invited to see it and to drive it . . . to judge its exceptional value and its brilliant performance for yourself.

CADILLAC MOTOR CAR COMPANY

THE BULLETIN BOARD

GARDEN OBSOLESCENCE. Among the commonest of perfection for gardeners is to know where in your garden you are going to set a plant before you buy it. So tempting are the catalogs that in the enthusiasm for acquiring new shrubs and trees their place in the garden picture may be forgotten. The proper shrub in the proper place is an ideal that all of us should keep in mind. But in many gardens the proper shrub or tree is not there. Greedily occupying space, out-moded and inadequate plant material preempts the room that should be given to newer and better plants. We will not have good gardens until we realize that gardens become obsolete, that just as houses and machinery must be modernized from time to time, so must our shrubbery plantings and flower borders.



FRUIT ON THE BROW. From Paris comes the withering report that designers of hats have gone absolutely pomological and horticultural. One is trimming exotic straw hats with bunches of tiny tomatoes garnished with unshelled green peas, another uses miniature apples made of red feathers and a third favors bouquets of Cherries. Someone ought to take up Eggplants and Carrots—a swell color combination. And the green of Kale wouldn't look half bad.

FURNITURE AND PICTURES. Most people buy furniture because it pleases them, or suits their type of house or because they read that that particular kind of furniture is the fashionable kind to have. The history of furniture has been a constant relating of furniture to the taste and habits of people. Now Modernage comes along and fits furniture to pictures. The chair you sit upon and the picture you gaze at while you sit in the chair have a subtle relationship, so the contemporaries claim. It would all sound rather confusing if the principle weren't demonstrated.

EVERYMAN'S GARDEN. Under this engaging title Max Schling has written a beginner's gardening book in which he tells of the horticultural efforts of an imaginary and universal amateur, Peter Martin. Those who know the author and who appreciate his contribution to practical gardening and the love of flowers need not be mistaken by this disguise. Max Schling and Peter Martin are brothers under their gardening clothes. Their ripe wisdom is worthy the attention of every man who is making a garden or dreaming of making one.

THE GIFT

I bring you a box of orchids
The deep-piled velvet of the sphagnum bog
A spoonful of [illegible] mold
Brushed with cold water from a crystal spring
A twig of laurel, and on thread-like stems,
Cranberries, fit apples for the bogland sprites;
A mushroom, too, close-bedded in the velvet pile,
And last, a feather from a southbound duck,
Whose wings at dawn clove through the fog.
I bring you also in my heart
The sparkle caught within a rainbow's arc
And the clear rippling rhythm of the winter wren.

—Margaret McLennan

ON THE COVER. Something of the glory of the modern Pansy is suggested by the cover design of this issue—an Anton Bruehl direct color photograph of blooms grown by E. L. Fillow and supplied to us by courtesy of Westover Nurseries. The full beauty of the great four- to five-inch blossoms on their foot-long stems, of course, can be realized only in actuality. It constitutes an impressive testimony to the skill of the plant breeder and specialist in cultural methods.

EARLY DECORATOR. Most people remember the late Gertrude Jekyll as a superb designer of gardens, perhaps the most talented English woman ever to undertake this art for her calling. Few realize that before she went into gardening she was a successful interior decorator and a craftsman in textiles, silver, leather and many other mediums. This period of her activities was in the 80's—a good thirty years before our own Elsie de Wolfe first put mirrors in the corners of her hall for the populace to admire, or ever Miss Grace Wood—another trail blazer in decoration as a profession for women—began collecting her flower baskets.



TURF. [illegible] that, out of respect for their age, we decline to smile at them. There's the wizened reply of the English gardener who, being asked by an American how he got such wonderful lawns, said, "We cuts and rolls 'em for three hundred years and then they begin to get good." This answer now joins the almost brand-new, for in recent English gardening periodicals has been running an advertisement of turf guaranteed to be 500 years old. They began trimming that turf and rolling it a little under sixty years before Columbus discovered America. And just now they are selling it. Not exactly what you'd call a quick turnover of merchandise.



N[illegible]

these past few months we captured an armful [illegible]

into the garden's past. Easy to read and as [illegible] edition of *The Herbaceous Garden* and the editor of this august magazine a new edition of his *Truly Rural*. From the pen of E. A. Bowles [illegible] no Daffodil foncier could dream of existing. Behind its pages extends great knowledge of this Queen of Spring accumulated through a lifetime of close association. H. Stuart Ortloff and Henry [illegible] really will set gardeners aright on two of the most puzzling of their problems. Two volumes we would crown with wreaths—Mrs. Frederick Love [illegible] *the Earth*. So quickly has the enthusiasm for old-fashioned Roses spread that it was inevitable someone should find them the subject for a book, and the gardening world is fortunate in having Mrs. Keays be that someone. She is to old Roses what Augustus Bowles is to the Daffodil—the one above others to speak authoritatively and with great charm. Mr. Beston's is a different sort of book. He has sat at the feet of Nature (all too many of these garden writers merely sit at the feet of other writers of books on gardening) and become intimate with her moods and green felicities. His specialty is herbs and he makes the growing of them more than an exercise in horticulture; it becomes a spiritual experience.



SPEED PROBLEM. Not alone on race tracks and in the air are records made and broken. The fact that we are able to show in this issue the house models on pages 66 and 67 means that we have broken a couple of our own previous records. The models were made from plans that won the first two prizes in the General Electric contest that was judged March 23. As our publication closing date was March 28th we had to have the models made, photographed, electroplates made, and copy written, printed and okayed in five days. Just making the models last time took all of two weeks. Well, we did it.

OLD JUNK. It was an elderly woman, and she evidently spoke from bitter experience. Through a lifetime, she said, she had saved the antiques that descended to her, with the belief that her children would doubtless cherish them in their time. Suddenly she realized that her children weren't at all interested in antiques and that what she had saved would probably go to the saleroom eventually. Well, that's the way it would go-es. What's one woman's [illegible]



BRUEHL-BOURGES PHOTO

GAME ROOM IN THE HOME OF RICHARD H. MANDEL, MT. KISCO, N. Y.; DONALD DESKEY, DESIGNER; MURAL BY WITOLD GORDON



DURING the days of the dear departed speakeasy the home found itself with a serious rival. Something had to be done about this, so some inspired soul made himself a room in which he could have his cocktails, his highballs and his bit of Backgammon without sharing them with the flotsam and jetsam of the brownstone front basements.

The idea quickly took hold and even now, when sanity is here, the private playroom, with its bar arrangement in some form or other, is in practically every well-ordered house. A place for good, clean fun, where the black holes of cigarette burns and alcohol stains have no terror for the owner. Almost everything in the room is burn-proof, alcohol-proof, servant-proof. Everything is at hand and the games do not upset the order of things. Mechanical refrigeration and the makings for all sorts of drinks are, of course, included in the equipment. This is the place where the house lets go, no matter how Georgian the rest of it may be. Here everything is on the side of informality, gaiety, lightness.

• The walls may be decorated in a frankly stimulating manner, or, where the game is the thing, the scheme may be less riotous, in order to create an atmosphere of ease and relaxation. The comfortable furniture is light but sturdy; the upholstery easy to keep clean and of such a surface that will ignore the ordinary amount of wear and tear. Floor is usually of composition, linoleum, rubber, cork, or asphalt tile, sometimes highly polished.

Now for the games! The well-equipped game room is like the well-stocked cellar—it has everything from Solitaire to Towie; from Parchesi to a Pigeon Shoot; there is something for every taste. The vogue for home amusement is definitely "in" and the cycle is moving 'round to games of ancient vintage. Even college boys are taking to chess, dominoes, and checkers, and no wonder, for these games of our great-grandfathers are now available in de luxe editions. Chess men have gone modern in black enamel and chromium, dominoes of ivory composition or Mother-of-Pearl come neatly packed in leather boxes, while checkers have grown up to a 3″ disc to be played on a special combination bridge and checker table.

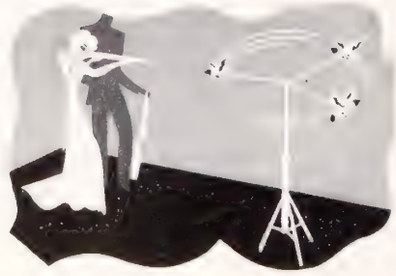
• "Bingo"—sometimes known as "Lotto" or "Keno," now having a vigorous revival—is one of the oldest and best games of chance. It flourishes in professional halls, on shipboard, and, because of its new compact form, is much in demand for the private game room. A 10″ revolving cage, as shown in the drawing on page 29 contains small wooden balls numbered from 1 to 90, and chips are placed on numbers in accordance with the ball drawn. Keno cards, a ball board and full instructions in a small box, plus your own chips, complete the equipment. Equally popular in this category is the well-known "Bird Cage" dice game (in 3 sizes) for chuck-luck or hazard, both played with felt cloths on which chips are placed in accordance with the roll of the dice. All of the above, as well as roulette, require a playing surface from 6′ x 3½′ to 10′ x 5′ depending upon the size of the game. As an added luxury, separate gaming tables for roulette and baccarat may be obtained. They are very "Monte Carlo" indeed, but with judicious handling, one should pay for itself over a few week-ends. In contrast, junior game boxes containing as many as 6 games of chance, including miniature roulette wheel, "Bird Cage," etc., are inexpensive and afford no end of amusement.

• Backgammon, once elected the crown prince of indoor sports, has never waned in popularity and a nest of three tables with cork playing surface is recommended as standard equipment. Many interesting games may be played from the surface of these tables or on the ordinary bridge table, such as Club Parchesi, now rejuvenated and brought up to date with new rules and scoring system (we played it in our youth on a home-made board). "Sorry" is a polite English game similar to Parchesi, except that the men are moved according to instructions printed on the dealt card. Bagatelle games have been kicked about in various forms for many years, but Holey Bogey seems to have survived better than any of its relatives, and the present cork playing surface eliminates the noise nuisance. For golf fans, the Holey Bogey is now offered as "Fairway" or "Golf Bagatelle". Careful expert drives bring required yardage, while carelessness brings the usual bunker and sand trap sorrows. You may use the yardage of your favorite course and see what you can "make it in" on this little board. Also for golf fans is the indoor "Putting Rug", size 12′ x 3′ made of specially woven material designed for just this purpose. It is the nearest thing to a natural putting green. If the player does not "hole out" at first play, he may start his second shot from the number on the side of the rug corresponding to the numbered ring near the cup where the ball stops. Raised edges prevent the ball from going out of bounds. This is sketched on page 29.

• Another excellent game that any number of people can play is "Monopoly," a difficult game to explain, but, since each player tries to invest $1,500.00 in script dollars to such good advantage that all other players are forced out of the game, it is recommended to embryonic Wall Streeters and retired brokers. The Monopoly Bank is a community affair; the banker col-



MEXICO IN NEW YORK GAME ROOM





NYHOLM

Lets fines, pays premiums, auctions properties, allows mortgages, sells houses, etc., according to the throw of the dice, which may land the player on marked squares calling for some activity such as "Go to Jail" or some other trivial incident in the community life. The many penalties, prizes, and trading activities in the game make it a hilarious pastime. Also good for a crowd is the table-size horse race game, "Minoru", played with ordinary playing cards, one of the 5 horses on the cloth moving in accordance with the exposed card.

Apart from the standard playing card games there are several card games to amuse you in case you have thrown away that old Flinch deck. "Lexicon" reaches us by way of London, and is anagrams brought up to date. We Americans, on the other hand, with an optimistic eye, have thought up "Make-A-Million" where the trump is a color and the bid is in dollars, gold standard or not. In sophisticated circles the opening bid is never less than $175,000.00 and, as the name implies, the ambitious player shoots at a cool million. We nearly forgot to mention that there is a Bull and a Bear card to stimulate the excitement.

On the shiny surface of the bar, small games are conveniently placed to decide important questions. Poker dice are essential, thrown on a neat felt-lined tray with small gallery sides. "Tric-Trac", of French extraction, is played with dice. Numbers from 1 to 9 are equipped with miniature sliding doors which obscure the numbers according to the roll of the dice; the result may be added up or it may call for an extra Daiquiri all around. "Crown & Anchor" is undoubtedly the grandfather of the Put and Take top and is played on a small cloth upon which chips are placed and winnings taken according to the spin of the top. The winnings, if any, from "Rolluck" (also played with chips on a small cloth), depend upon the color combinations of three steel balls expelled from a small cylinder—odds go up to 12 to 1.

If your room is spacious enough, you will want one of the various "Coin-in-the-Slot" machines, a member of the bagatelle family and sometimes known as "Coin Marble" games. They are not against the law, we are told, providing you don't operate them for profit. Some are mechanically operated, while in others, such as the football game, secondary plays are made from electric battery contact. Easily the most popular is the baseball game "World Series", illustrated above, one of the most ingenious games ever invented. Sides may be chosen if there are enough people. Each player then shoots in turn and the score is kept as in actual play. The machine is automatic, in that a man is placed on first base if four balls are



WINNING CARDS ON GAME ROOM WALLS

made; an "out" is indicated after three strikes, etc. With a bit of practice, great skill may be developed in making advantageous shots. The machine may be operated with coins or slugs. The playing surface of these games is approximately 2′ x 4′.

Since Hollywood says that bowling is good for the figure, true believers may indulge in this sport in a small way and in two sizes. Portable bowling alleys either four feet long or ten feet long may be set up at a convenient height. The "pin boy" is a lever placed at the side of the alley; the pins descend to their places and are held by magnetic plates and, when bowled over, shoot up out of the way. Strikes may be made, if you're smart, and the scoring is exactly as in the regulation alley.

Poker by proxy, so to speak, is played on the "Pok-a-mat" —an automatic table contraption where checkers painted as playing cards appear under the glass top at the turn of a crank. Cards may be discarded and new ones drawn by means of pressing small buttons on the table edge. Up to six people may play (standing up, as the table is 4′ high).

In large game rooms, the professional horse race game "Atlantic Derby" insures all kinds of excitement. The heavy, waterproofed cloth course is 20′ long, suitably marked off and with obstacles in the approved shipboard manner. Six gaily colored horses are about 18″ high. (*Continued on page* 88)



M[illegible]
[illegible]
[illegible]. Wood [illegible]
old wall fountain of vivid tiles conceals an icebox. Pierre Dateh, decorator. Equally gay are walls in the Luther L. Blake house, Convent, New Jersey, sporting the royal family of cards painted by Edward C. Embury. The games sketched—Pigeon Shoot, World's Series Baseball (opposite), Bingo and Putting R[illegible]



A NEIGHBOUR of ours in Provence (where I write this), a prosperous tradesman, who has a pretty villa on the outskirts of the little town, was recently showing us over his garden in which he takes great pride, a garden planted down the side of a hill with terraces of olives and vines, interspersed with flower-beds, with mossy stone steps leading from one terrace to the other, and many arched colonnades climbed over with a riot of Roses, and filled with the busy chirp and whistling of birds; a happy, well-cared-for corner of this land of hard-working husbandmen, who harmoniously combine beauty with business in the cultivation of their charming and profitable orchards and gardens. In one of the walks near the house, he had gone to some trouble to avoid cutting down an old tree which was rather in the way, having built a well-like brick wall around the base of its trunk which rose from the ground a few feet beneath the walk. We commented on his sparing this old tree, and his answer interested us. "O, yes! We must respect old trees," he answered with some gentleness, and we smiled at each other because of this gentleness of his towards this antique vegetable life—for our friend is the village butcher. Before we left him, he gathered some Roses for us, trimming off the superfluous leaves from the stems with a sharp pruning knife, and with a rapid dexterity and neatness which made us smile at each other again, for it was just so we had often seen him trimming the bone of delicate lamb-chops in his village store, the same swift, unerring artistic stroke of the knife! Life in old trees was one thing, there was evidently for him something mysteriously sacred in that; but the life in lowing kine, and bleating sheep, that was another matter. In his garden he was something like a priest of vegetation, but in his shop—was he not the village butcher?

ONE could not help being amused by the apparent paradox, one of the many paradoxes of our curious human nature. And this instinctive reverence of our butcher friend for trees sent my mind wandering back among those vagaries of the religious instinct classed as superstitions, of which Fraser's *The Golden Bough* is so fascinating a treasure house. I recalled how old woodmen in the German and Austrian forests still secretly ask forgiveness of a tree before they cut it down; and how to-day in Dutch Sumatra natives hewing down trees, as they make roads through the forests, try to throw the blame on the Dutch authorities. "Spirit who lodgest in this tree," runs their formula of exculpation, "take it not ill that I cut down thy dwelling, for it is done at no wish of mine, but by order of the Controller." Therefore, without his suspecting it, there may well have been something of ancestral tree-worship in our Provençal butcher's remark: "O, yes! We must respect old trees!" and, had it been necessary for him to fell the tree he so tenderly saved, one can almost imagine him sorrowfully asking its pardon in its old Provencal tongue.

After all, what more natural than to worship a grand old tree, or to believe that, if man is possessed of an immortal soul, it, too, is animated by a living spirit, which one may well fancy one hears moaning and wailing high up among the boughs, as it takes its flight before the axe that robs it of its immemorial home.

I picture thee within with dainty satin sides,
Where all the long day through the sleeping dryad dreams,
But when the moon bends low and taps thee thrice she glides,
Knowing the fairy knock, to bask within her beams.

And all the long night through, for him with eyes and ears,
She sways within thine arms and sings a fairy tune,
Till, startled with the dawn, she softly disappears,
And sleeps and dreams again until the rising moon . . .

I seek a god, old tree: accept my worship, thou!
All other gods have failed me always in my need;
I hang my votive song beneath thy temple bough,
Unto thy strength I cry—Old monster, be my creed!

WE OF a later, shallower world have taken to ourselves other gods, less elemental, less divine, with the screech of steam-saws, and the roar of motor-cars, "frightening away the dryads and the fauns;" yet how much nearer to the true gods were our ancestors, who, more sensitive than we to the invisible animating presences of life, worshipped them in those old groves of oak on the arched vistas of which they afterwards modeled the soaring naves of their Christian churches. Superficially we know more of natural forces than they did, but our wonderful discoveries seem to have resulted in a dwindling of our sense of wonder, that sense which is the beginning of religion. They no longer impress us with their mystery—to which we are essentially no whit nearer. We are only concerned with their mechanical usefulness. We study their manifestations merely to enslave them, as we have enslaved ourselves, to drive the machinery of our material civilization; and the dazzling gods of ethereal space have become for us mere common drudges 'twixt man and man, to fly on our paltry errands, and generally to minister to our physical needs. More and more man is becoming a "parvenu" in the universe, a wealthy vulgarian, ignorantly living in a palace of marvels, indifferent to the architect, the unknown magician who built it, the mysterious artists who have made it lovely, and the radiant servants who do his bidding. The more strange and splendid life reveals itself, the less it would seem to impress him; the more its divinity unveils, the less he worships. Yet none the less, but even more,

The word by seer and prophet told
In groves of oak and fanes of gold
Still floats upon the morning wind,
Still whispers to the willing mind.

It is for this reason that the thoughtful and, as we say, the spiritually-minded people that re- (*Continued on page* 78)



WILLARD DOWNING GARDEN, NEW CANAAN, CONN.

May builds its clouds of pink and white upon the Apple twigs



FRONT FAÇADE

NYHOLM

Long Island residence of Tudor character



LIVING ROOM

THE Woodmere, Long Island home of Mr. & Mrs. Harold Jacobi has been designed in the English Tudor style with a tincture of Norman. Stone, brick and half-timber have been very interestingly combined to create a harmonious effect. Above is shown the front face of the house

At the bottom of the opposite page is a view of the rear, showing terraces and gardens. The raised terrace adjoining the house communicates with the breakfast room and is used for outdoor meals. On the first floor, the octagonal tower contains the library. Miss Olive F. Tjaden was the architect

THE house is decorated and furnished mainly in 18th Century styles. Living room walls are painted an antique white. The old Georgian mantel has a black and gold marble facing. Curtains are a Fortuny print in gold and antique white

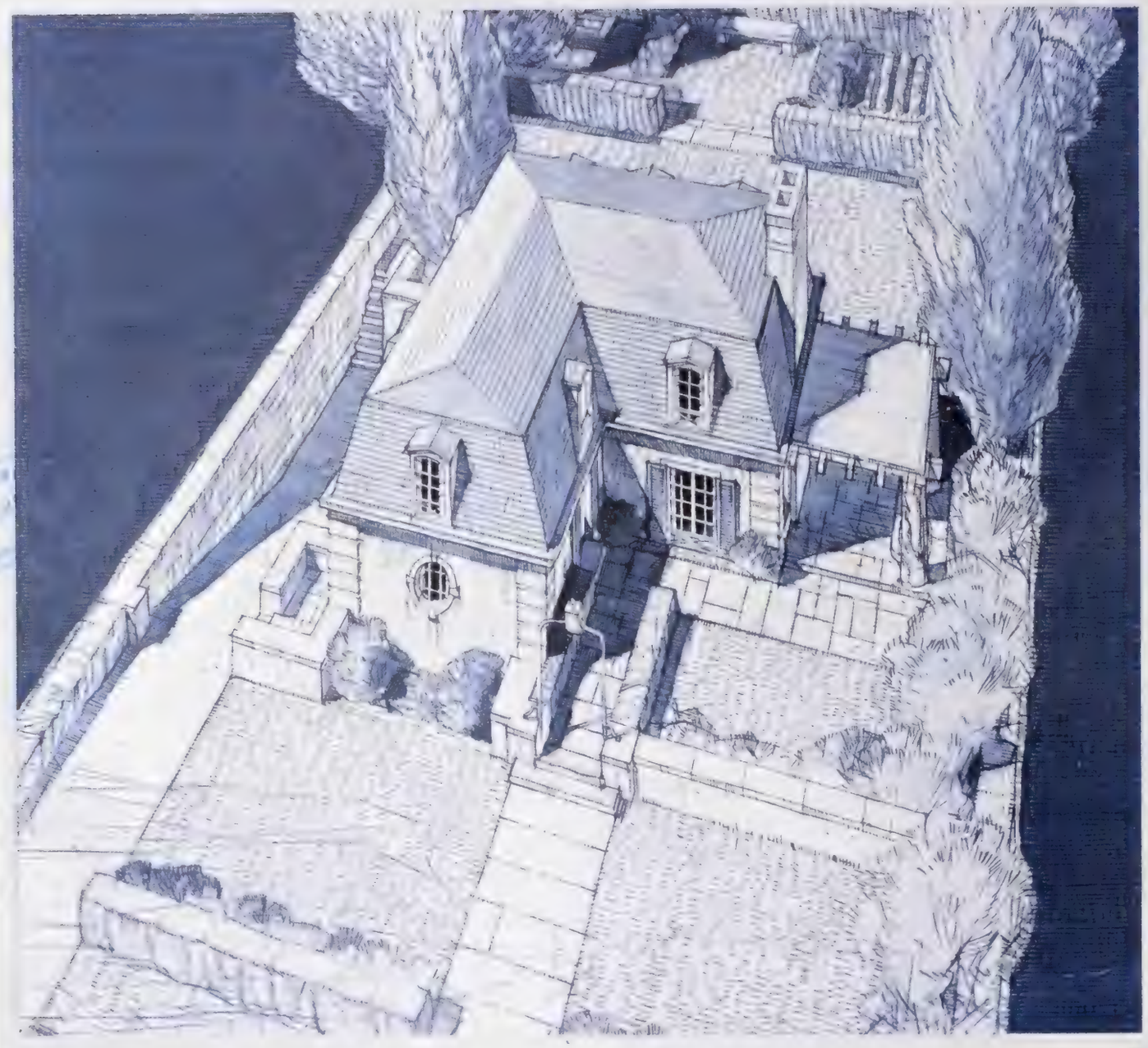
The breakfast room, on the opposite page, is carried out in deep blue, antique white and gold. Woodwork is white and the door trim has gold button accents. Walls are cobalt blue and the ceiling is a deeper shade of blue. Furniture is white and gold and the table has a blue mirror top. Decorating was by Mrs. Jacobi and Mrs. L. Holzman



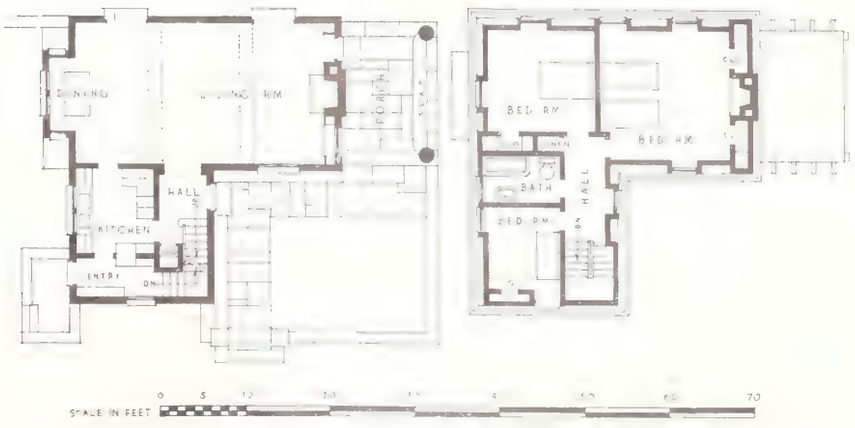


BREAKFAST ROOM





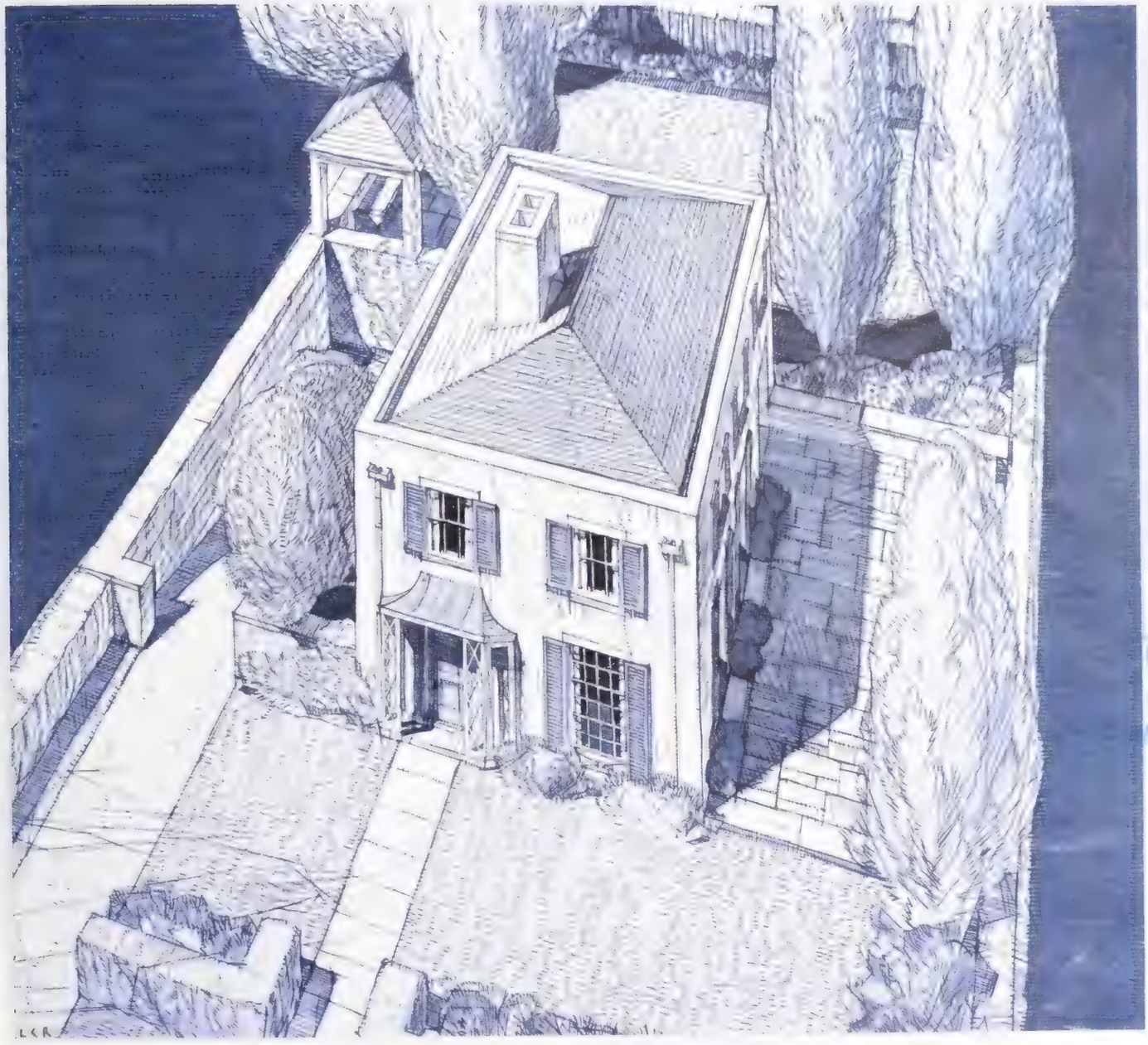
Two houses planned to solve the 60 x 100 problem



GIVEN: a plot 60 by 100 feet. Required: a small house to be built on a limited budget for a person of taste. In such manner might be summarized a large percentage of the present-day home building ventures. On these pages Wallace Wolcott, architect, offers two houses that are directed definitely at this problem

Above is a little French house for those who like to take their architecture a bit formally. Walls are stucco and the Mansard roof allows plenty of head-room on the second floor. The landscaping has been planned to make the best use of the small space

Over half of the first floor is given up to the living room, which is also dining room. Three bedrooms, the largest with fireplace, are on the second floor. A garage and a maid's room and bath are located in the basement. This house contains approximately 20,400 cubic feet





THE English Regency house above, also with walls of stucco, is a somewhat simpler version of the formal. Here, too, we have the large living-dining room, but supplemented by a dining alcove off the kitchen.

On the second floor are three bedrooms, each of which is planned to provide logical location for beds and furniture. Both houses are ideal from the standpoint of maximum light and air in all rooms. This house, also, has garage and maid's quarters in basement.

The trend toward outdoor living has been given full recognition in the design of these two places. Porches and terraces, adequately guarded for privacy, have been provided, and each living room has several French windows that allow for direct access to the grounds. Approximate cubage of this house, 23,623 feet. Cost per cubic foot can be obtained from a local builder.

A column to our independence · By C. Hussey



BURTON PYNSENT SEEN FROM COLUMN





BURTON PYNSENT HOUSE, HOME OF WILLIAM PITT

In the park of Burton Pynsent House, near the village of Curry Rivel in England, stands a column, inscribed to the memory of Sir William Pynsent, whose story is the story of the American War of Independence.

It was during Queen Anne's reign that this pleasant place came, by inheritance, to Sir William, an eccentric and crusty old gentleman, a great drinker of cider, and in politics an ardent Whig and admirer of William Pitt. When the Tories encompassed Pitt's dismissal Sir William boiled with rage. And when he found that the heir to his estate had voted for a tax on cider which these same Tories had proposed, while the virtuous Pitt had voted against it, he determined to change his will and leave his whole fortune to Pitt.

During the following two years Pitt took practically no part in politics. Enfeebled health might have been the cause of his retirement, or pressure by George III, but it is the opinion of some that fear of disagreeing with his temperamental benefactor's political views, should he continue in public life, was at least partially responsible. At any rate, it was during the absence of this friend of the American Colonies that the Stamp Act



LANDSCAPING BY WILLIAM PITT, STATESMAN AND GARDENER

was passed, precipitating the Revolution. Shortly thereafter Sir William died and Pitt became, through his will, the master of Burton Pynsent. So it is that the column he placed on his new country estate, ostensibly in gratitude to Sir William, actually commemorates the birth of the United States and the part Pitt played through his diplomatic inactivity, in England's loss of her American colonies.

The existing house, a charming red brick Georgian residence, is only a wing that Pitt added on to the much larger, older house, to contain a large library and bedroom for his own use. He himself, an ardent amateur gardener, landscaped the hillside along which the windows look from his library, with the column prominent on the farthest spur. Bold, natural effects characterize Pitt's planting, which remains till this day.

In 1803, Pitt and his wife—by then Lord and Lady Chatham—having died, the place was put up for sale. In modern times it has once again become a country house, the owner of which has created a delightful formal garden in harmony with the trim modest residence, and adapted the interior in suitable Georgian style.



How to gain an extra room from your alcove



For music

ALMOST every remodeled house emerges with an alcove or two that present interesting decorating problems. Here are four such alcoves used to good advantage. Above is an alcove music room in which a fine old upright piano is the feature. The original finish was taken off with paint remover to disclose a delightful pinkish brown. Walls are Bermuda pink plaster paper. Woodwork is cocoa, the rug apricot and curtains beige, ribbed rayon



Dining alcove

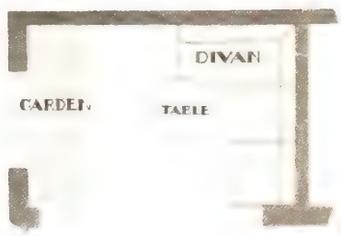
AT the right is a dining alcove that came into being through the building in of a necessary closet. A leather couch was used for the divan. Over it the wall is papered in a new gray and yellow Venetian blind design. To relieve the wall against which the table rests, a narrow pilaster in modern effect has been placed. To this is affixed a gilt rococo candelabra. Carpet is black, gray and yellow. Table and chairs designed by Harry Richardson



Conversation corner

This alcove has been treated in a modern manner, yet with grace enough not to divorce it utterly from the more conventional living room to which it is attached. First of all, a good-sized raised flower box was built in front of the window. Then a set of four of the new detached divan units was used to form a corner divan. These are upholstered in beige leather, piped in dark brown leather, harmonizing with the floor which is made up in squares of the new seamless carpeting in walnut brown, beige, apricot and copper. Covering the wall over the divan is a hand-colored photo-mural enlargement of a print showing an early balloon ascension. A metal trough open only at the top supplies indirect lighting







Extra bedroom

This [illegible] purpose rooms that are so convenient to apartment life. A little library-reading-room by day, it can at night be made to [illegible] is in reality the type of studio couch that pulls out into a double bed. Fitted with shaped pillows at back and ends, it takes on the appearance of a well designed modern sofa. Small end boxes with doors [illegible] kets and pillows. The tops of these boxes [illegible] lights inside. The wall back of the sofa is covered with squares of cork and is bordered with a narrow rope molding. Rope [illegible]

Speaking of Poppies—

By Thurlow Weed

A FLOWER lover came to me the other day and said, "I am searching for a free-blooming, attractive flower which will grow with the minimum amount of care and withstand tremendous abuse. Which do you recommend?"

"The Oriental Poppy," I answered, without the slightest hesitation.

Here is why I recommended this really little-known flower. The Oriental Poppy is a perennial which, when once established, will continue to grow and multiply throughout a person's life-time. Its roots resemble the roots of that notorious pest, the Canadian Thistle, and are almost as hard to eradicate when once they get started. The plants will withstand baking through hot summer months, requiring no moisture whatsoever, and they will endure severe freezing throughout the Winter. In the Spring, new green foliage will spring up and in the twinkling of an eye an immense bud on a ramrod-like stalk will shoot above the attractive green foliage. This bud will continue to enlarge until the thick green chalices burst and the crinkled petals shake themselves free, revealing one of the largest of all garden flowers, and certainly the most brilliantly colored and effective.

The season of bloom is as long as, if not longer than, that of any other perennial. It stretches from six to eight weeks in the late Spring and, if the climate is particularly favorable, the plants will continue to send up intermittent flowers all Summer long and late into the Fall. The plants are prodigious bloomers—no petting or pampering is necessary—even a year-old root will produce three or more bloom stalks. And a two or three-year-old clump will produce a dozen or more flowers during the season. Fortunately, not all the bloom stalks on a clump burst into flower at the same time.

The Poppy carries on the warm glow of color started by the Daffodils and Tulips. Most of my friends are surprisingly ignorant regarding the wealth of colors available in present-day varieties. "Oh, those horrid orange-scarlet flowers," they say, when I start to enthuse over my garden gems.

It is true that for some years the sole colors available in this flower were tones ranging from deep orange to scarlet. But fortunately, hybridizers—those patient, little-known plant scientists who are constantly laboring to improve on Nature's handiwork—were toiling to produce a wealth of new color hues. All shades of pink, red, white and orange are now represented, and you will find odd color tones such as ashes of roses, salmon, coral and mahogany, for which you will search in vain to find represented in any other flower. Hybridizers of Iris have sought futilely to reproduce the brilliant ox-blood red color which is found in the largest and best of the Oriental Poppies.

Do not confuse the giant Oriental Poppy, *Papaver orientale,* with the small annual Corn Poppy, *Papaver rhoeas,* or the Iceland Poppy, *Papaver nudicaule,* as these latter are short-lived pigmies. The gigantic flowers of the perennial species sometimes reach a diameter of ten inches and more—and if you do not believe this is huge, just take your ruler and go outside and measure the diameter of some of your other garden flowers. Each cup-shaped blossom is composed of four, five or six interlocking petals, the maximum size of which is six inches wide by five inches high. These petals have a texture of fine silk and usually bear a triangular black or maroon blotch near the base, although this blotch is being eliminated in some of the new introductions. The heart of the blossom is composed of a rudimentary seed pod surrounded by a mass of bluish-black stamens. The stalks average 30″ to 36″ in height, although a few varieties produce stalks even taller, while others are naturally dwarf. In most cases, but one blossom is produced on each stalk, but this flower remains fresh for many days.

Unlike most perennials, Poppies are best transplanted when dormant in late Summer, but may be moved from August until frost. Little success is had when they are moved in the Spring after growth has commenced. It is important in transplanting that the plant be set deep enough to place the crown three inches below the surface. Be sure the ground does not settle and leave a hollow over the crown in which water may stand during the Winter. As the crown of a large plant is sometimes hollowed, it is well to set the plants at an angle of 45 degrees or more so that water will not be trapped and thus promote rot. I will say here that very few plants develop rot, and those that do develop such an infection rarely are killed entirely. Indeed, the Oriental Poppy is singularly free from disease; even foraging livestock refuse to touch the foliage.

While the roots can (*Continued on page* 95)



HAROLD HALIDA COSTAIN



ORIENTAL POPPIES, TRUE KINGS OF THE GARDEN

Mrs. Thomas Nesmith, widely known as an Oriental Poppy expert, particularly recommends the following modern varieties:

BARR'S WHITE. SNOWY WHITE, GOOD SUBSTANCE, TALL.

BOBS. GLOWING DEEP SALMON-PINK, FULL FLOWER, MEDIUM HEIGHT.

CAVALIER. THE BEST RED, HIGH FLOWERS, TALL GROWING.

CORAL CUP. PALE CORAL-PINK, ROSE-PURPLE CENTER, TALL, LATE BLOOMING AND LOVELY.

FLUSH OF DAWN. FLESH-PINK, CRINKLED AND PLEATED PETALS, MEDIUM HEIGHT.

HENRI CAYEUX. DEEP OLD ROSE, TALL, PLANT IN HALF SHADE.

MASTERPIECE. PALE LILAC-ROSE, LARGE FLOWERS, PLANT IN HALF SHADE.

MAHONY. COLOR OF RARE OLD MAHOGANY, PLANT IN HALF SHADE.

MRS. HEENK. RADIANT PEACH-PINK, DEEPLY FLUTED PETALS, BEAUTIFUL BUDS PARTICULARLY.

MRS. STOBART. SOFT CHERRY-ROSE, UNUSUAL AND LOVELY, MEDIUM HEIGHT PLANTS.

WATTEAU. SHRIMP PINK, OPEN FLOWER, BELOW MEDIUM HEIGHT.

WUNDERKIND. LUSTROUS CHERRY-ROSE, LARGE FLOWER, TALL.



VE OF BORDER BLOSSOMS



Concentrating on copper

SATIN-FINISHED copper, Russel Wright's new medium for modern accessories, makes the beautiful Bain Marie, with white porcelain inserts, tea set, flower ball like molten moon, and flat dish which includes detachable ring for holding candles. Bowl, cigarette box in Rockwell Kent design, and dish with white cover are smart Chase Brass & Copper pieces in this glowing metal

May for Enjoyment

By Louise Beebe Wilder



STERNBERGIA LUTEA

MAY is not a time for remembering, nor yet for looking forward. It is a time simply for being, for enjoying to the utmost the successive tides of loveliness that sweep about us. Spring has left off being a minx and become the most enchanting of companions. Instead of luring us with smiles one moment and the next freakishly dashing mud and chill rain into our bewildered faces, she now works with us and plays with us with docile gentleness. The world seems supremely beautiful. Can it, we wonder, ever be otherwise? And yet as sure as there is all this present budding and blowing, this greening of boughs and gracious sunshine there, only a few short months ahead, autumn lies in wait—autumn with his farewells, his dimming garden, his sure and methodical step towards the white silence of winter.

Of course, winter is inevitable but there is no use meeting it half-way by letting color die out of the garden before it is necessary. We may as well advance to the very gate with flags flying and a gay mien. In the borders this is commonly attended to very well, good use being made of the many hardy Asters, Sunflowers, Chrysanthemums and the like. But the rock garden is a different matter. Usually nothing is expected of this region after its spring ecstasy is past. No one goes to look at it; it is assumed there is nothing to see. And too often this is true, but it need not be. A little thought taken now, a few orders sent off in time, a little trouble taken with the spring and summer flowering plants and autumn will spread wares in the rock garden that none will despise—wares that will seem all the more lovely because of their comparative scarcity.

To begin with, if certain of the spring bloomers are carefully cut over to remove all faded blossoms and a little of the excess foliage they will, after having indulged in rest during the heat of summer, begin to flower again with the coming of cool nights and autumn rains. And many of the summer flowers if kept growing strongly by considerate watering and the removal of seedpods will continue well into the autumn. Among these may be mentioned *Campanula portenschlagiana, C. carpatica* and *C. pusilla* and the Harebell, *C. rotundifolia, Dianthus knappi, Androsace lanuginosa, Potentilla alba, Geranium lancastriense,* Aubrietias, Primulas of many kinds, *Phlox subulata,* Gentians, Violets of sorts, especially *Viola pedata,* the yellow Foxglove, *Digitalis ambigua,* Erodiums generally but particularly *E. chamaedrioides, Corydalis lutea, Verbena venosa, Dryas octopetala,* Oenotheras, Hypericums, *Silene schafta, Stachys corsica,* Linarias generally, *Convolvulus mauritanicus* and *C. cantabricus,* Houstonias, *Bellis rotundifolia coerulescens*—all these and many more play an important part in keeping up the



ALLIUM SENESCENS GLAUCUM

[illegible] the rock garden in autumn. [illegible] you expect a like behavior of their part and [illegible] them during the torrid days of summer.

But there are certain other plants that belong primarily to the late season and come freshly to our eyes and interest as the summer wanes and autumn sets in. It is of their culture in the rock garden that I wish to call attention to especially, now while there is still time to acquire and set them out.

For a spacious sunny ledge or rocky slope I would suggest two that will bloom together in riotous confusion half the autumn through and which make a lovely display. They are the old Plumbago, *Ceratostigma plumbaginoides,* with its masses of red-bracted Gentian-blue flowers and *Geranium wallichianum.* Both are strong growers and require space—space that you may grudge them during the pre-flowering season but which you will be glad to have allowed them when they begin to show their charming colors. The Plumbago is well known but the Geranium is not often seen. It is a semi-prostrate, scrambling plant with the characteristic Geranium foliage and bearing in greatest profusion wide salver-shaped flowers of a soft lavender-blue color paling towards the center. If you are unable to buy plants of *Geranium wallichianum* they are easily raised from seed and they are certainly worth the slight trouble which is involved.

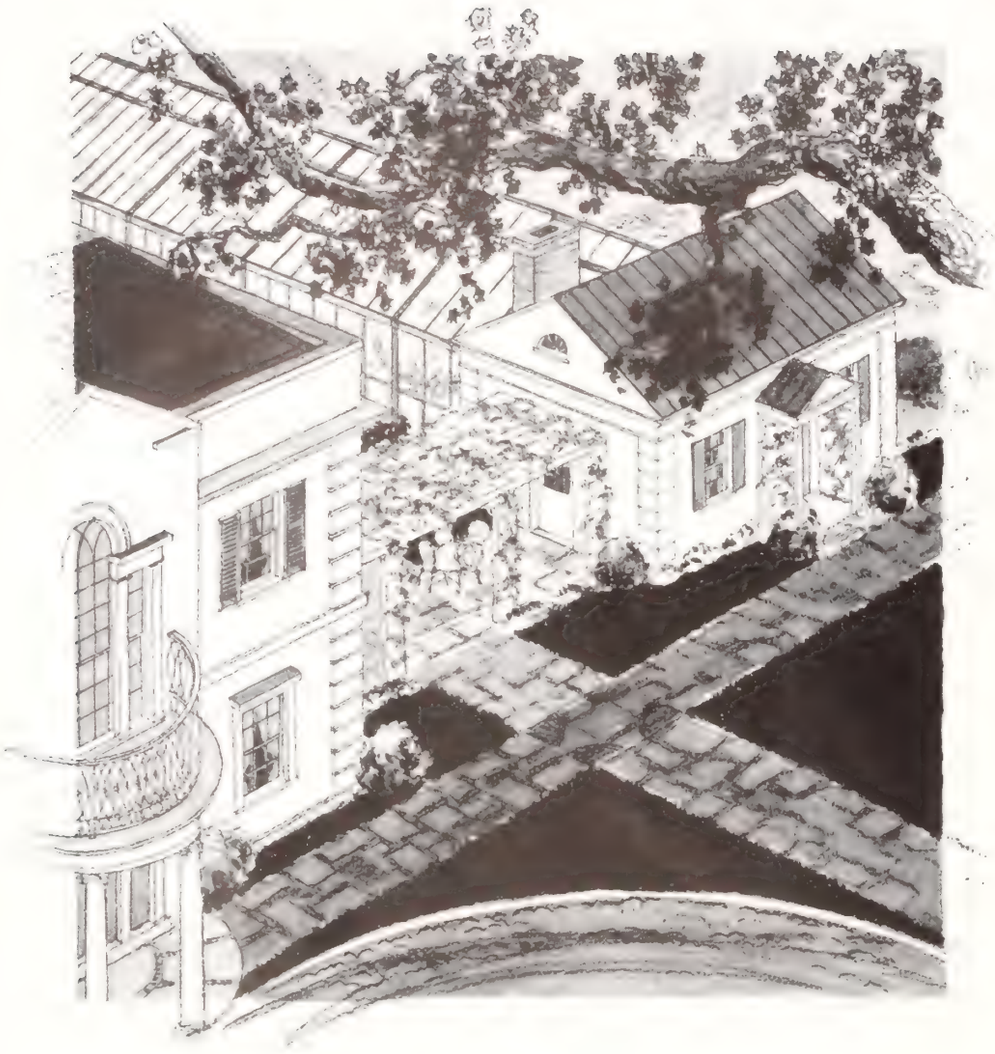


SCILLA CHINENSIS

Two hardy Asters are very effective in the autumn rock garden and these do not spread from the root in the disconcerting manner common to many of their kind. The first to flower, beginning in early September, is the native Bristle Aster, *A. linariifolius,* with stiff stems a foot tall, set with narrow leaves and topped by large soft lavender Asters. Their best companion is the common Ling, *Calluna vulgaris.* A mass planting of these two kinds in some sunny exposed situation makes a lovely effect, the rose-color of the Calluna consorting well with the lavender of the Aster. *Aster acris nana* makes a trig little bush that is pleasant to look upon all through the summer. Then in September it becomes hazed all over with a cloud of starry lavender flowers which commonly last into October. The little bush grows about a foot tall and is good where a plant of tallish character is required.

Sedum sieboldi with its ash-pink flower heads tipping its gray branches is the best of its race for late flowering. Its habit is prostrate and it loves a situation where it can spread out over a warm stone or hang from a sunny crevice. There is a form with variegated leaves that some will fancy but it has proved with me to have a most unsedumish dis- (*Continued on page* 98)

Greenhouses attain architectural style









GERALD K. GEERLINGS, the author and illustrator of this article, has accomplished the re-styling of greenhouses and their workrooms with the purpose of achieving greater architectural harmony with the dwelling houses of which they are an adjunct. As a result, it is now possible to choose from a large variety of designs and have the result tie in agreeably with almost any type of architecture. Moreover, these modern greenhouses can be prominently and conveniently attached to the house itself, instead of being relegated to the rear of the property because they looked dull. On this page are some of the Colonial possibilities. All these designs are shown by courtesy of Lord & Burnham

IN PRE-WAR times if a man had a horseless carriage in the stable adjoining his thoroughbreds, if he heard grand opera regularly, and if his winter *boutonnière* was plucked from his own greenhouse, it was certain he possessed Powerful Assets. But now all these indicators of wealth have lost their one-time significance. The automobile is considered a necessity, grand opera is audible with the twist of a radio switch, and a greenhouse can be bought for a sum no greater than a low priced car.

In its adolescent days the automobile was expensive because it was an occasional oddity rather than a constant commodity. Usually it was ugly—its appearance was neglected because all attention was directed to its practical profundities. The greenhouse pursued a very similar course of development. A generation ago it was produced in sparing numbers, and so long as its interior produced plants, not much was expected by way of external graces. But like the automobile, now that inner mechanism has attained maturity and dependability in all practical respects, the greenhouse exterior is receiving design attention so that it can add amiably to the *esprit* of any garden.

Similar in another respect have been the automobile and the greenhouse—generally in the past both have been housed well away from the house. But the possibilities for the garage to enhance the rambling effect of a house has finally won recognition, and the advantages of greater accessibility to the car is unquestioned. By the same token it is being realized that a greenhouse can be even more of an asset to a house than a

garage, for whereas the latter is no showpiece the greenhouse is entitled to a five-star rating. It is as unfair to doubt whether a modern greenhouse can add to the grandeur and intimate charm of a house, as to maintain that a garage could not contribute to a house because in the past they had been piano-box types built. It is all a matter of mental approach and greenhouse design. If you doubt whether a greenhouse can be as inexpensive as a low or medium priced car, and have misgivings about its ability to improve the house and grounds—cast your eye on the accompanying drawings and then read on!

If you wanted a garage which would do your house proud and have all the latest conveniences and improvements, you would go to a good architect who had designed and built many previously. Obviously it would be unwise to seek out an inexperienced builder for best results. Pursuing the same sensible tactics would lead you to consult with a dependable greenhouse company which had specialized in all the special problems, and was awake to the needs of designing greenhouses and their workrooms to harmonize with individual settings. It is self-evident that if in buying a motor car you selected a stock model with stock interior and gadgets, it would be less expensive than if you ordered special auxiliaries added or intricate details designed for your particular vehicle. The same condition exists in greenhouses and their workrooms. There is available today a large variety of workrooms so styled that among them there is likely to be a design which will be suitable to most houses. If none fits a particular problem the manufacturers are geared and willing to create a special design as near the stock article in price as pos- (*Continued on page* 96)



WHILE the greenhouse may be a practical structure designed in materials and effect from the picturesque, it is the special boast of these illustrations to show the various forms which will be most suited to complement the house. Instead of the view from the house or garden, only necessary outlines suggest and whatever the condition, we have tried to preserve both to screen the lot lines and afford full possession of garden. The pitch of the glass roof has considerable importance but it too can contribute to the total harmony of the whole



SUMMER LOUNGING IN COLOR AND COMFORT



FOR CONVERSATION AND REPOSE

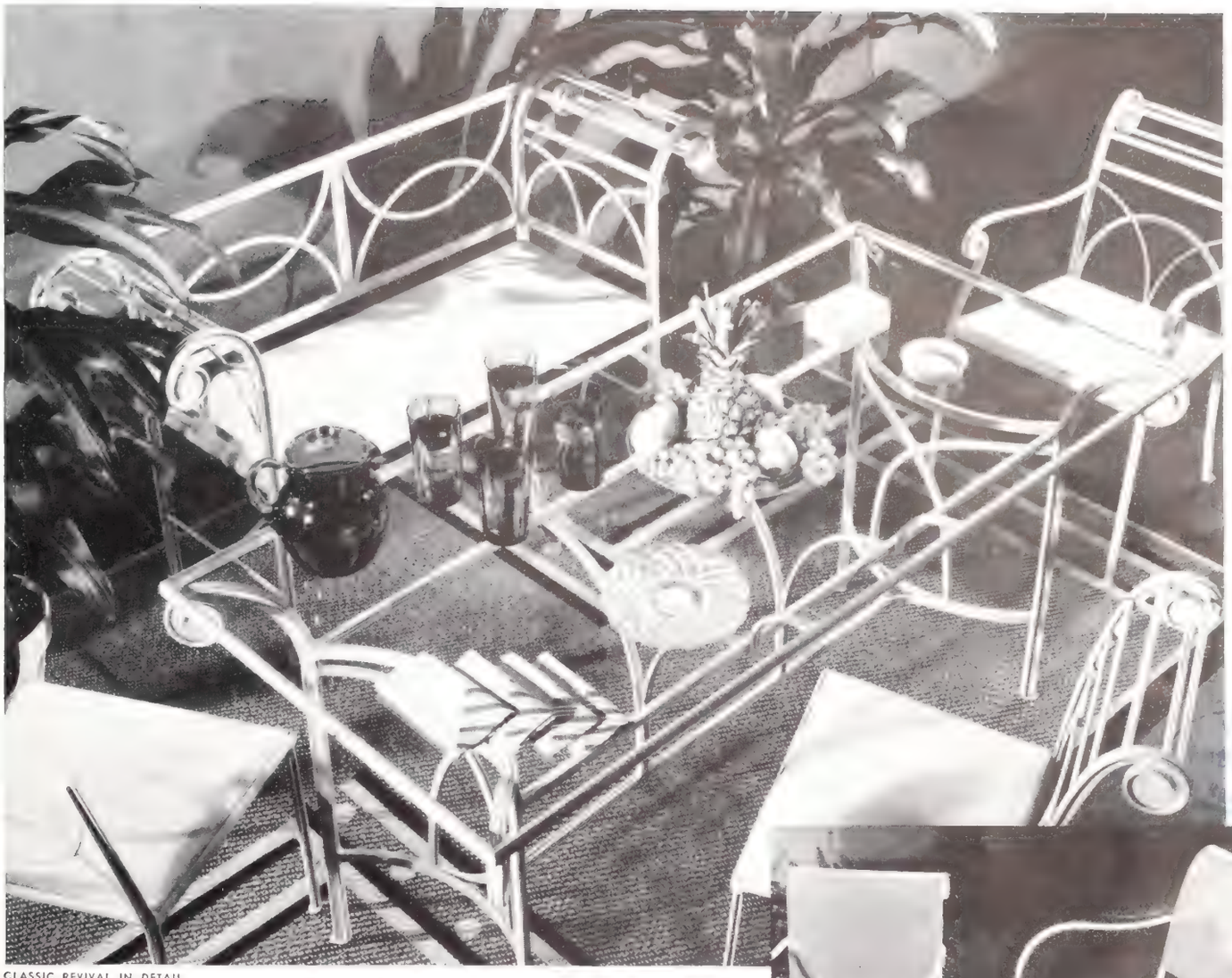
"Conversation Piece", designed in the Regency spirit, is of wrought iron and has a luxurious red and white mattress conducive to outdoor languishing. The accompanying table has a clear glass top: Abercrombie & Fitch. Below are pieces of ample scale for real lounging. The upholstery is a heavy yellow, brown and white herringbone stripe in harmony with the canary yellow lacquer finish of the rattan frames. Composition table top impervious to stains and burns: W. & J. Sloane

The white iron wire group at top of the opposite page is designed in the pseudo-classic manner: Arden Studios. The adjustable cabriolet top, the unexpected width, the blue and white upholstery mark the distinction of the rattan wheel chaise longue: Abercrombie and Fitch. The set at extreme right is green and white sheet iron. It is practical and gay for the edge of the swimming pool: Hammacher-Schlemmer. Accessories: Olivette Falls. Rugs: Nu-Art Fibre Co. Sparklet siphon: Lewis & Conger



UTTER COMFORT FOR THE COOL DRINK

NYHOLM



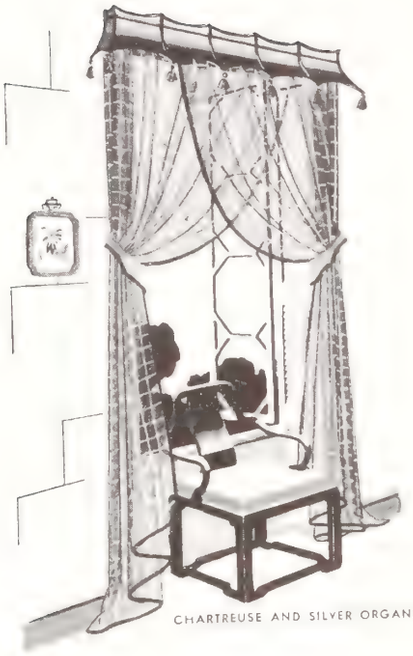
CLASSIC REVIVAL IN DETAIL



BY THE SWIMMING POOL



OR COMFORT FOR OUTDOOR REST



CHARTREUSE AND SILVER ORGANZA

CHARTREUSE organza with silver lines forming squares is the material of the charming curtains above. Valance of chartreuse taffeta is finished with silver tassels. Hampton Shops, designers. Frances T. Miller, who designed the painted organdy curtains below, calls this whirling pattern in dark blue on a pale ground, "Sea Swirl," and uses it effectively in a modern beach house.



COTTON ROPE WITH COLORED STITCHING

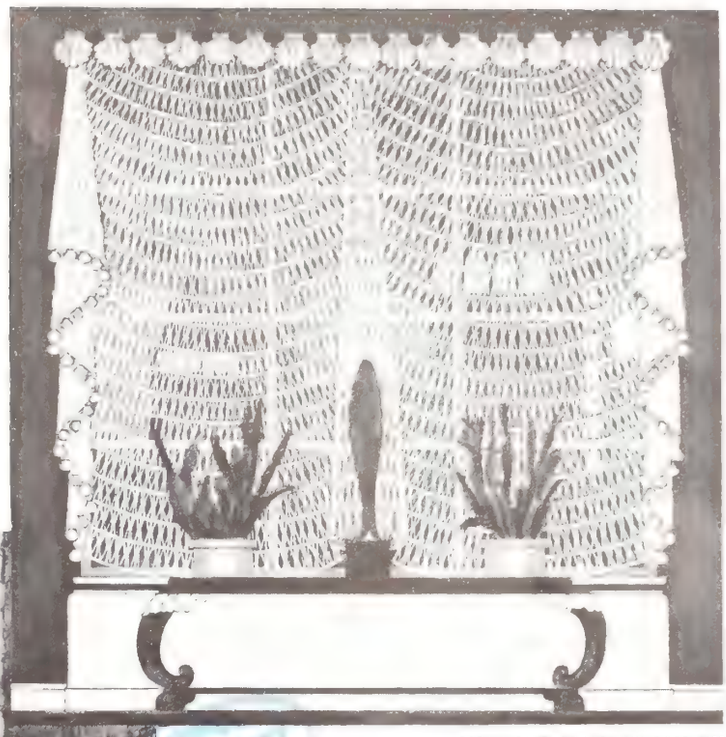


NAVY AND WHITE PAINTED ORGANDY

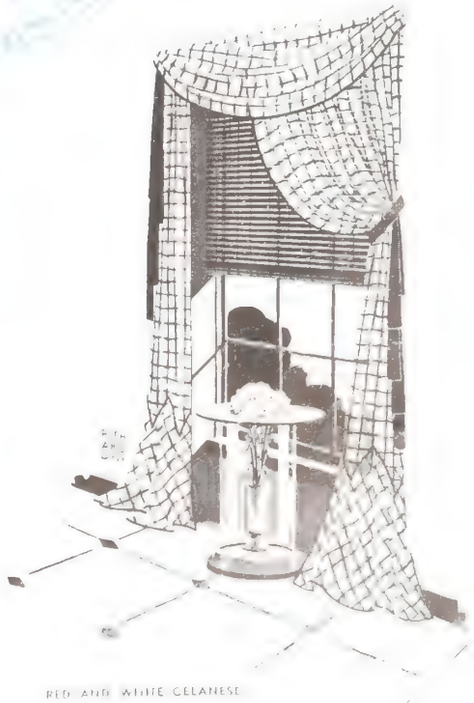
Frame your summer outlook in these airy new materials

N[illegible] Quaker [illegible] the new curtains at right designed by Hazel Irwin who suggests Australian bell [illegible] and real shells [illegible] Lace [illegible] must comes by the yard or thread [illegible] into curtains. White [illegible]

A HORSE'S cinch from Guatemala inspired the curtain material at left made of cotton rope with horizontal lines of [illegible] stitches. Also smart are the white chiffon curtains with modern design in cut velvet shown below. Wall covering here is straw fringe; Macy's



OPEN-WEAVE QUAKER NU-CORD NET



RED AND WHITE CELANESE

M[illegible] curtains of printed Celanese called C[illegible] in red and white bound with red taffeta ri[illegible] or [illegible] loops. About three feet from the bottom the curtain is finished with a circular flounce. [illegible] blind is a cool Mayfair shade made of smoothly surfaced hardwood slats painted a bright red



NYHOLM

WHITE CHIFFON WITH CUT VELVET DESIGN



Menus You May

Written and Drawn

If you are having a touch of Spring fever and just can't bear the idea of doing anything about anything, it might be a help to have someone else plan a few Spring meals for you. There are so many refreshing things in the markets; veal is at its best, you can get luscious red cherries, baby spring onions, tender little garden lettuce leaves, radishes and asparagus.

I have planned two lunches and two dinners, which include in their make-up all of these delicious Spring delicacies.

For a luncheon party of six people, I suggest starting with an hors-d'œuvre of radishes, cucumbers and Spring onions, followed by veal kidneys in mustard to be made at table in a chafing-dish, then a salad of asparagus, watercress and hard-boiled eggs, and for dessert, sliced oranges in orange sherbet.

For another luncheon, this time for twelve, I suggest an hors-d'œuvre consisting of marinated mushrooms, stuffed red pimentos and curried eggs, followed by two magnificent pigeon pies, and a big bowl of cherries in chopped ice.



For one dinner party of eight, let's have a Spring soup, followed by boiled salmon, then veal in chablis wine, with a purée of spinach, a baby garden lettuce salad with hard-boiled egg dressing, and, as a grand finale, almond cream coated with strawberry gelatine and strawberry sauce.

Another dinner for eight will be made up of veal tapioca broth, baked shad roe, leg of lamb à l'Alsace, string bean salad, and a very simple dessert consisting of strawberries in red wine.

I suggest that you serve before any of these meals either the Champagne cocktail, the recipe for which is given below, or a good dry sherry.

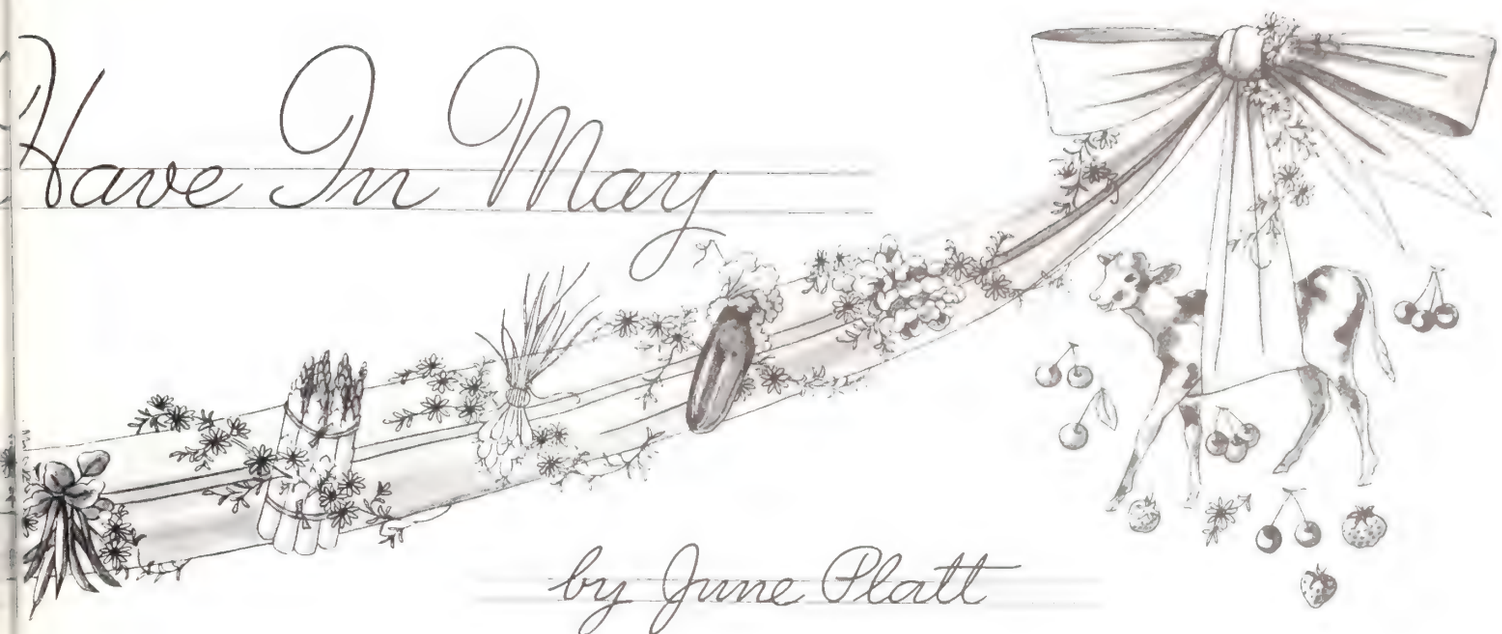
CHAMPAGNE COCKTAIL. Make a syrup of one cup of sugar and one cup of water. For each cocktail, fill a large goblet half full of finely pounded ice, add one teaspoon of the syrup, one teaspoon of curaçao, six drops of Angostura bitters and the oil squeezed from a piece of lemon rind. Fill the glass with thoroughly chilled Champagne. Stir well with a silver spoon and then serve at once.

HORS D'ŒUVRE OF RADISHES, CUCUMBERS AND SPRING ONIONS. Wash and stem a bunch of tender radishes. Peel 2 tender cucumbers, slice them paper-thin and put to soak in ice water. Wash a dozen or so of baby spring onions. Make a good French dressing. Drain the cucumbers and dry on a tea cloth. Place on a shallow, oblong dish and slice over them the onions and radishes in paper-thin slices. Pour on the dressing fifteen minutes before serving. Serve with this French bread and *Coquilles de Beurre*, made by scraping ice cold butter with a curved, dented knife that is sold especially for this purpose.

VEAL KIDNEYS IN MUSTARD. To be made in chafing-dish at table. Skin and cut up 5 veal kidneys, being careful not to include any of the white membrane. Prepare a large tray containing the chafing-dish, salt, pepper grinder, a pot of German mustard, ½ cup of cognac, ¼ pound sweet butter, a heaping teaspoon of chopped chives and a teaspoon of finely chopped parsley. The kidneys are sautéd in the kitchen and brought to the table in a hot dish, with their juice in a cup. To sauté them, put 2 tablespoons of butter in a very hot frying pan; when sizzling hot, add kidneys and shake them around until lightly browned. They should cook very quickly or they will be tough. At table, put a lump of butter in the chafing-dish and when it has melted add the juice from the kidneys, 3 dessert-spoons of mustard, the cognac, salt and some freshly ground pepper. Light this as soon as it begins to boil and let the cognac burn until the flame starts to turn yellow and green. At this moment, put the flame out by putting the cover on. Now add the kidneys and chives and simmer a minute or two. Then stir in another good lump of butter, sprinkle the parsley over it all and pass at once.

ASPARAGUS, EGG AND WATERCRESS SALAD. Scrape and wash thoroughly 2 bunches of fresh green asparagus. Cut off the tough parts and tie in bunches. Soak them, heads down, in cold water for one hour. Cook in the usual way, in salted, boiling water with a tiny pinch of soda, until tender but not floppy. Drain carefully and arrange on a platter. Put in refrigerator to chill thoroughly. Hard-boil 3 eggs. Wash 2 bunches of fresh watercress and carefully pick over. Pick off the leaves and chop very fine. Make a good, tart

Have In May



by June Platt

French dressing using red wine vinegar. When ready to serve the salad, chop the whites of the eggs and sprinkle them over the tips of the asparagus, then over this sprinkle the yolks, which have first been run through the potato ricer. Put the chopped cress in the French dressing and pass it in a bowl with the salad.

SLICED ORANGES IN ORANGE SHERBET. Peel 6 navel oranges. With a sharp knife, cut off all the white part. Then carefully remove the pulp sections by slicing between the skins. Make a syrup of ½ cup sugar and a cup of water. When cold, pour over the oranges and put in refrigerator until ready to use.

In the meantime, make some orange water ice as follows: Boil 1 quart of water and 2 cups of sugar for five minutes, then add the grated rind of 2 oranges, 2 cups of orange juice and ¼ cup of lemon juice. Cool and strain. Freeze in the usual way; remove dasher and pack.

About an hour before you are ready for the dessert, make some Italian meringue by boiling 1 cup of sugar and ½ cup of water until it forms a soft ball in cold water. Incorporate a very little of it at a time with the beaten whites of 3 eggs, stirring all the time. Continue to beat for two minutes on a very low fire. Cool. Remove the top of the mold in which the orange ice is packed and stir this meringue into it, also stir in well ¼ cup of kirsch and ¼ cup of curaçao. Pile this in a cold glass bowl and make a nest in the middle in which you will put the sliced oranges.

MARINATED MUSHROOMS. Peel, trim and wash well a pound of small mushrooms. Boil for five minutes in salted water which contains the juice of 1 lemon. Boil for five minutes in an enamel saucepan, 1 cup of vinegar with ½ clove of garlic, 1 bay leaf, a pinch of thyme, a teaspoon of salt, some freshly ground pepper and 2 shallots, cut up. Remove garlic, cool, then add ¾ cup of olive oil and 1 tablespoon tomato catsup. Drain the mushrooms well and put them in a deep bowl. Pour the dressing over and let them marinate in it for several hours in the refrigerator. When ready to serve, put them in a shallow dish, sprinkle with chopped chervil and over them pour the dressing, which has been strained through a fine sieve.

CANNED PIMIENTOS STUFFED WITH RICE AND PEAS AND HAM. Chop 3 slices of cold boiled ham. Grate 1 white onion and put it in a saucepan with 2 tablespoons of butter. Cook without browning for about a minute, then add the ham and continue to cook, letting the ham brown ever so lightly. Remove from fire and add 2 cups of flaky boiled rice, a cup of freshly cooked peas and a little more butter. Salt and pepper to taste and add a cup of freshly grated Parmesan cheese. Stir for a minute or so over a low fire, then stuff 12 canned red pimentos with the mixture. Place in a lightly buttered glass cooking dish together with a few drops of water and then put in the oven just long enough to heat through. When cool, pour some good French dressing over them and keep in the refrigerator until ready to serve.

CURRIED HARD BOILED EGGS. Hard boil a dozen eggs. Halve lengthwise. Remove yolks and put through a fine sieve. Mix 2 teaspoons of curry powder with 2 tablespoons of tarragon vinegar. Squeeze through muslin cloth and mix with 4 tablespoons of mayonnaise. Add this to the egg-yolks and stir into a paste. Add a tablespoon of chopped tarragon leaves and salt and pepper to taste. Fill the centers of the whites with this and stick the eggs together. Lay them in a dish and cover lightly with mayonnaise which has been thinned with cream and lemon juice.

PIGEON PIE. To serve 12, you will need 2 pigeon pies. Take two earthenware deep-dish pie casseroles measuring about 9 inches in diameter and 4 inches deep. First make the puff paste. Put 1 pound of sweet butter in a bowl and work it with the hands, squeezing to extract any water there may be in it, until it is the consistency of putty, soft and pliable. Now put 4 cups or 1 pound of flour in a bowl with 1 teaspoon of salt. With the finger-tips, lightly work into this 2 tablespoons of the worked butter, and then gradually add 1½ cups of ice water, still using your hands to mix it. Knead lightly until it makes a smooth ball. Toss onto lightly floured table and roll it out to about ⅜ of an inch thickness in a rectangular shape about [illegible] continued on page 81





NYHOLM

Greek Influence

"Vogue" is Wallace's new flatware pattern in Luxor Plate. Designed particularly as a buffet supper service, the Ionic theme is presented in a modern and original manner and has inspired these decorations by Joseph Mullen. The white Lenox plates, bordered with an embossed laurel wreath, are also in the classical vein. Wm. H. Plummer. Napkins with drawn-work borders are from Mosse. Food by courtesy of Henri

a Portfolio of Ensembles



Last month we guided our Spring bride through the mazes of crystal, lace, her china, glass, silver and household linens. Now we come to the exciting and fundamental task of selecting backgrounds and creating color schemes for the major rooms of her new house. In the pages that follow you will find that we have presented ensembles for:

(A) The rather formal house, either in town or country, the house of the bride whose taste is for the Classic or more elegant Georgian styles; (B) The Modern city apartment, and (C) the country house where Early American, Provincial or 18th Century furniture sets the keynote.

Here we have assembled for each of these three types of brides' houses the chief decorative elements for the living room, dining room and master bedroom. On the six pages that follow you will be able to study combinations of floor covering, wall paper, drapery, curtain and upholstery fabrics brought together to live harmoniously in a room scheme. You will find new textures and new ideas of color harmony, for a certain freshness and freedom in fabric selection is desirable, even in rooms of traditional cast.



Then we take up the character of furniture ensembles for the living rooms of the bride's new house. We have selected corners that show charming, friendly groupings in the various styles that are most in favor today. You will find these on pages 60 and 61.

Our Spring brides are practical. They are interested in all the labor-saving and efficiency-promoting kitchen gadgets that will make their housekeeping run smoothly. So on pages 62 and 63 you will see selections of electrical wares and good-looking accessories to place on the shelves of the kitchens of the town house, the country house and the compact apartment where hospitality is generous though room is limited.

Last, we come to the bride's personal stationery, a department that occupies a very small space in her equipment, but a very large place in her social life. We believe that our favorite ensembling creed applies even in the selection of correspondence equipment, and that you can have the right paper for every "please" and "thank you" occasion. Your papers needn't match, but they should express the character of you and your house.





By the time you have studied the decorative and practical ensembles on the eleven pages that follow, we are sure you will have absorbed ideas that you will want to try in your own house. (Note: Even if you are not a Spring 1935 bride, but a bride of five or ten or fifteen years' standing, you are privileged to bring your rooms up to 1935 status with these hints.) In many of the best department stores throughout the country, displays of these color schemes, furniture groups, housewares and stationery are being held this month. So you can probably walk into your favorite store and examine for yourself the selections we have made. See page 84 for the name of the shop nearest you where these ensembles may be seen.

In New York, W. & J. Sloane have the wall papers, rugs and fabrics for the living room, dining room and bedroom of the formal house. Lord & Taylor will help you execute our Modern schemes. B. Altman & Co. have the decorative schemes for the country house.

We hope our preliminary scouting will make your own ensembling tasks lighter. Here's to pleasant living in your new home!



SCHEMES FOR LIVING ROOMS

A For our bride whose taste is for rather formal decoration, we present a cool, serene color scheme for Classic-Modern or 19th Century furniture.

Reading from left to right, the little samples above represent: First, Claridge broadloom carpet in a soft-bright color known as Ocean Green. Then, an Imperial wall paper with a Neo-Classic wreath motif in gray and yellow on gray. Third, suggested as the covering for a sofa, a new Schumacher damask in brilliant green and white. Fourth, to upholster, perhaps, a pair of small formal armchairs, an ivory herringbone satin woven with Du Pont rayon, from Lehmann-Connor. Fifth, still another chair covering, with the smart quilted look, is the yellow Orinoka fabric. Last, for draperies, we suggest a Schumacher velvet in clear lemon yellow. This is to hang over sheer glass curtains of white self-striped Celanese ninon faconné. W. & J. Sloane in New York have this decorative ensemble.

B The Modern city apartment living room takes unto itself a combination of sharp colors, unusually combined, and relieved by pure white.

At the top of the opposite page, you see the essence of our Modern scheme: First, two shades of Armstrong linoleum, the terra cotta to form the main area of the floor, the ruby color to be used for an inlaid design. Next, a Thibaut wall paper that cleverly simulates white leather. Third, a Waverly chintz in a modern Sugarcane stripe design, to slip-cover a sofa. Next, a pin-stripe Orinoka satin that picks up the main colors of the room. Fifth, a chevron stripe Chase mohair, in antique white, to introduce texture interest. At the far right, chartreuse Luvet, woven with shining strands of Cellophane, from Schumacher, for hangings; and Crown Rayon marquisette from Queen Valley for glass curtains. Lord & Taylor have many of the elements that go to make up this scheme.

C The bride who plans to live in the country will surround herself with color and variety, to complement her Early American or 18th Century English furniture. At the bottom of the opposite page, we suggest the decorative scheme for an all-year country room that is not *too* rustic.

First, a blue Strahan wall paper with a narrow pin stripe that from a distance suggests texture more than pattern. Just below, a new Bigelow-Sanford rug, with a very interesting design formed by cut and looped pile. In the lower left-hand corner, a Thorpe chintz with a large colorful flower bouquet design in yellow, rose and blue, on a brown background, to hang over Quaker Nu-Cord curtains. For upholstery fabrics, we suggest that a big piece be covered in the drapery chintz, other furniture coverings to be the rough red serge with yellow dot and the green-and-brown striped satin, both from Thorpe; also the Chase yellow mohair with rope design. Altman has these.

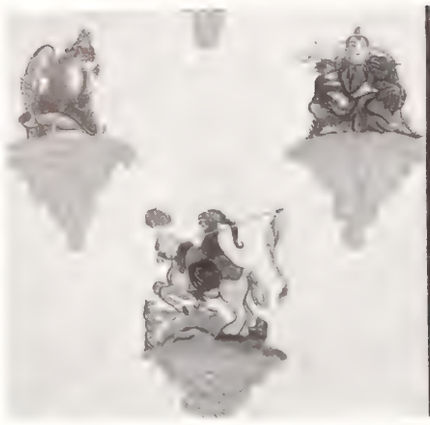

B
C
A

Three diversified dining room schemes

Wall covering

Floor covering

Draperies, curtain



Shades of deep ivory, pearl and tangerine on white set the color note for this [illegible] & Warren



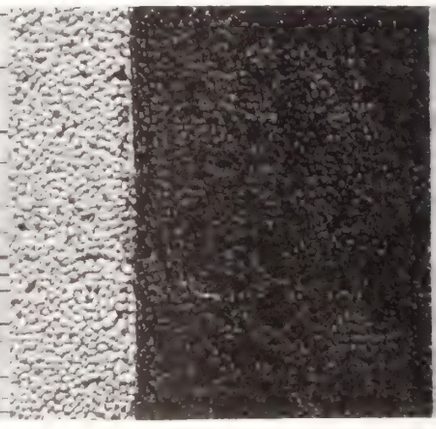
We chose a modern tufted rug in tones of gray for texture-interest. Birge-Sanford's Crescendo



Royal blue Celanese moiré v[illegible] thick white fringe to hang o[illegible] chiffonese sheer gray curt[illegible]



Horizontal stripes in brown and shades of yellow on white make a livable Modern wall paper. Thibaut



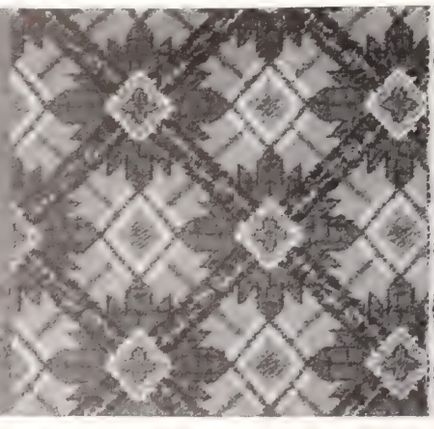
Floor covering is two shades of Chase Seamloc carpet, deep brown inlaid with design in sand color



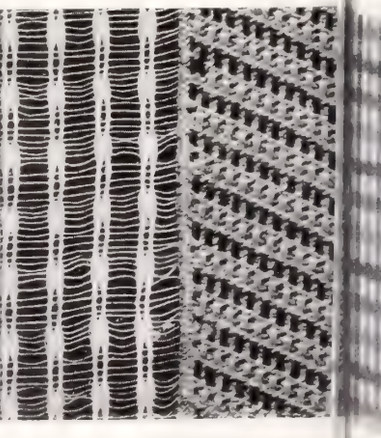
Draperies are of yellow G[illegible] mohair with brown ribbon r[illegible] curtains of sheer casement m[illegible]



Wood tones on a blue background [illegible] to take Birge's knotty pine paper



The soft colors of the Hightstown Plymouth rug carry out the quaint Provincial feeling of the room



Warm brown and tan tones in Fincastle homespun blend[illegible] the open-mesh Scranton [illegible]

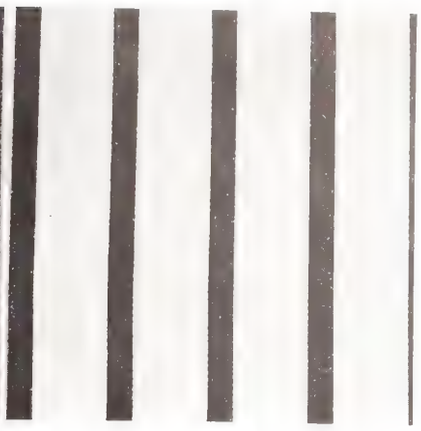
Dark-bright . . . fun, tailored . . . rustic

Chair Seats

Furniture Covering



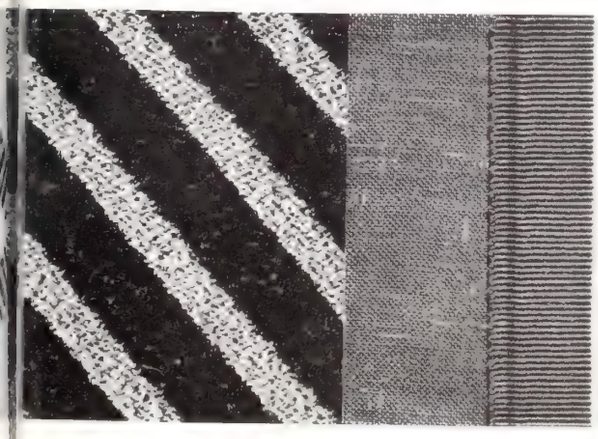
dum damask with gray dots, n Schumacher gives a new ess to dining room chairs



White satin with magenta stripe would be an effective fabric for decorative furniture. From Cheney



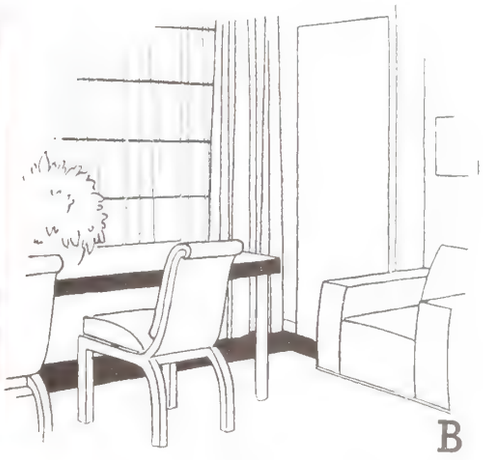
Town house



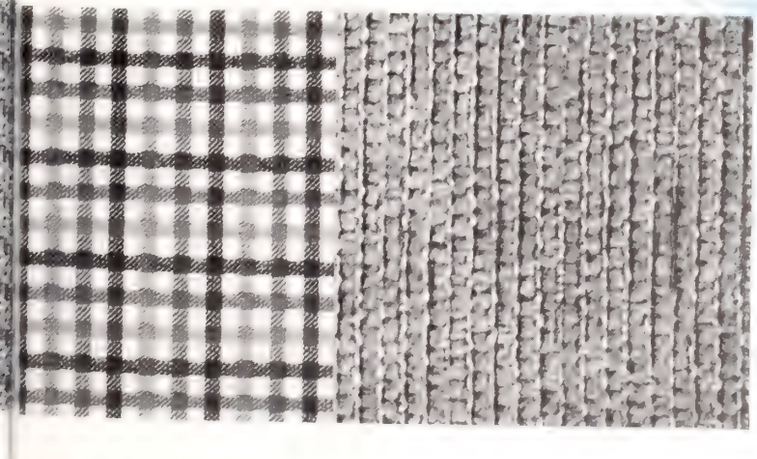


brown, rough beige stripes oblin Crown Rayon fabric fective modern upholstery

Brown Sanforized-shrunk linen is smart for slip covers, Stroheim-Romann; Consolidated braid trim



Modern apartment





the dining room chair seats is brown-and-white cotton From Johnson and Faulkner

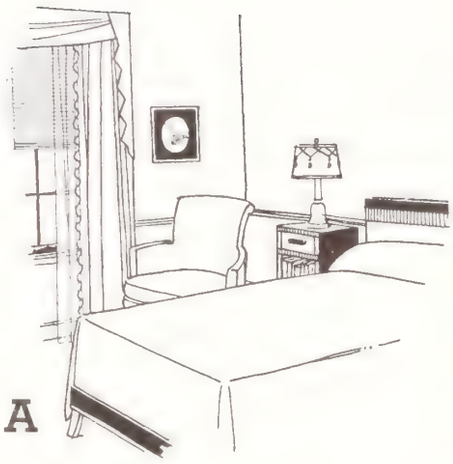
And for a chair near the fireplace use a beige material with brown chenille stripes, from Orinoka

In the country

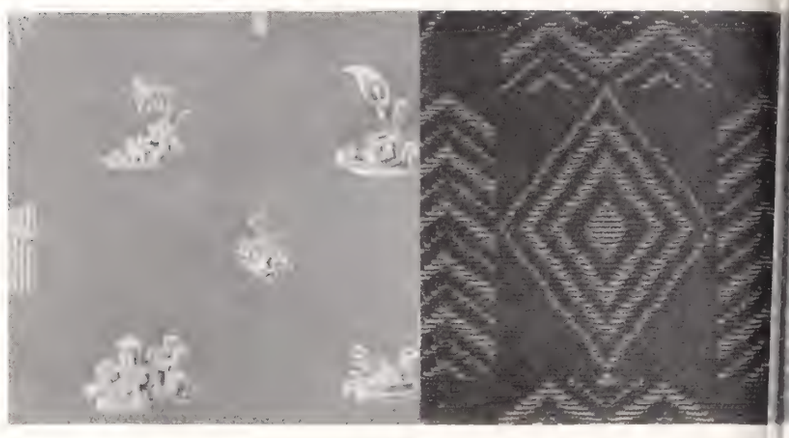
Color Schemes for the Bride's Bedroom

Wall covering

Floor covering

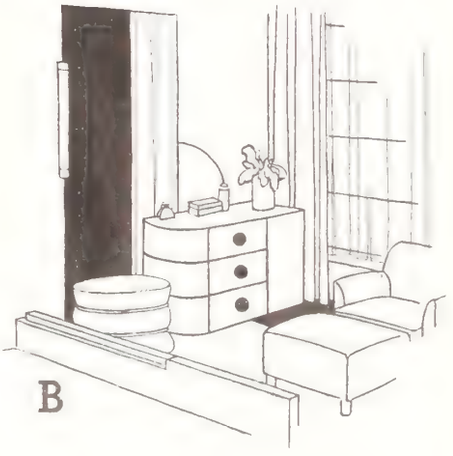


Classic-Modern

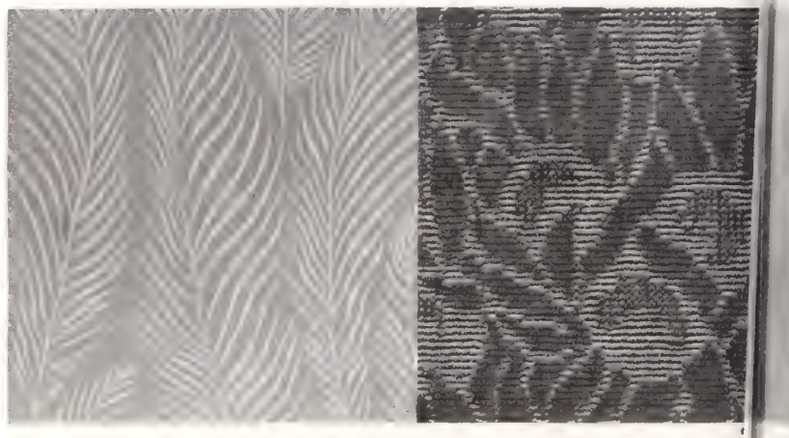


Both pastoral and classic are the white motifs, placed against the gray ground of a Thibaut paper

The rich blue Cochrane carpet f an abstract pattern formed b combination of high and low

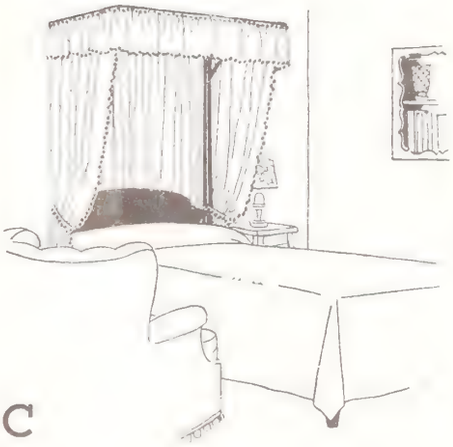


In modern style



A Modern setting may be gracious, even feminine if it uses a pink-and-white paper by Strahan

A Modern rose pattern is f by the weave of the gray tex broadloom by Mohawk



Country scheme



Red, black and green sprays of field flowers bloom on the white background of this Strahan paper

A Royal Scotch Tartan the new plaid rug by Fi right for informal count

Silken, suave... cool, serene... shy, textured

neries, Curtains *Bedspreads* *Furniture covering*



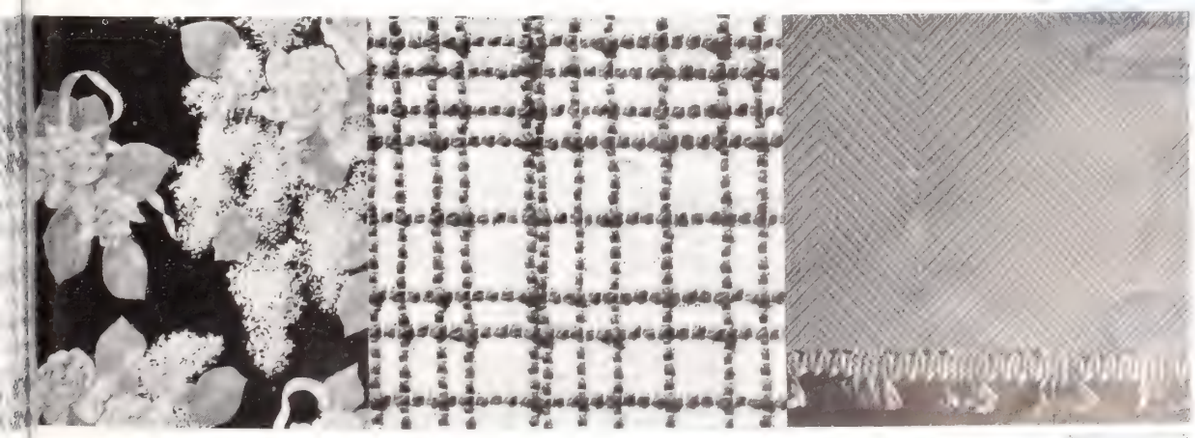
ney's cherry-red silk taffeta is
t hang over curtains of sh
nese ninon. Consolidated fringe

Because quilted fabrics are so smart, we suggest a bedspread of Cheney's silver-gray silk taffeta



e-petal Celanese satin at the
dows, over lacy Solka curtains,
med with Consolidated fringe

Quilting again! This time on egg-shell velvet from Schumacher. It makes a lovely tailored spread



Bryant Park chintz, with
c bouquets on black, is charm-
over Queen Valley curtains

Coarse rust-red threads making a plaid on coarse linen from Titus Blatter, for country bedspreads

Our bride slipcovers chairs in Wit-combe, McGeachin's Sanforized-shrunk cloth. Consolidated fringe

Conversation and relaxation corners





MARTIN BRUEHL

A The bride who loves the 18th Century (modernized in spirit) places a pair of yellow leather chairs before her fireplace, and draws up a smart coffee table. Chippendale commodes hold Bradley & Hubbard lamps. Kittinger furniture from Lord & Taylor.

Above, W. & J. Sloane salute the 18th Century with a group that includes an open-arm chair covered in ivory damask, a drum table with leather top and a small bookcase

B Donald Deskey designed the trim modern group of Metallon furniture at the top of the opposite page. The sectional sofa, with its egg-shell and brown covering, faces a chair covered in rough yellow fabric. Macy's has the chair and the mirror-top coffee table.

Just below, a comfortable chair designed by a man, Donald Deskey, for a man. And next to it, a table with space for a lamp, books, tobacco jar, even a brandy glass close at hand. From Lord & Taylor

C In the country, what could be nicer than a card table group with the plaid design of the table repeated in the bright seat covers? The California Furniture Shops make this group, out on the West Coast where they understand bright, colorful informality. At Wanamaker's.

After the ardors of bridge, relax in a deep chair with a beautifully tailored slip cover of blue herringbone cloth, Sanforized-shrunk to assure trim lines after cleaning or laundering. From Sloane's











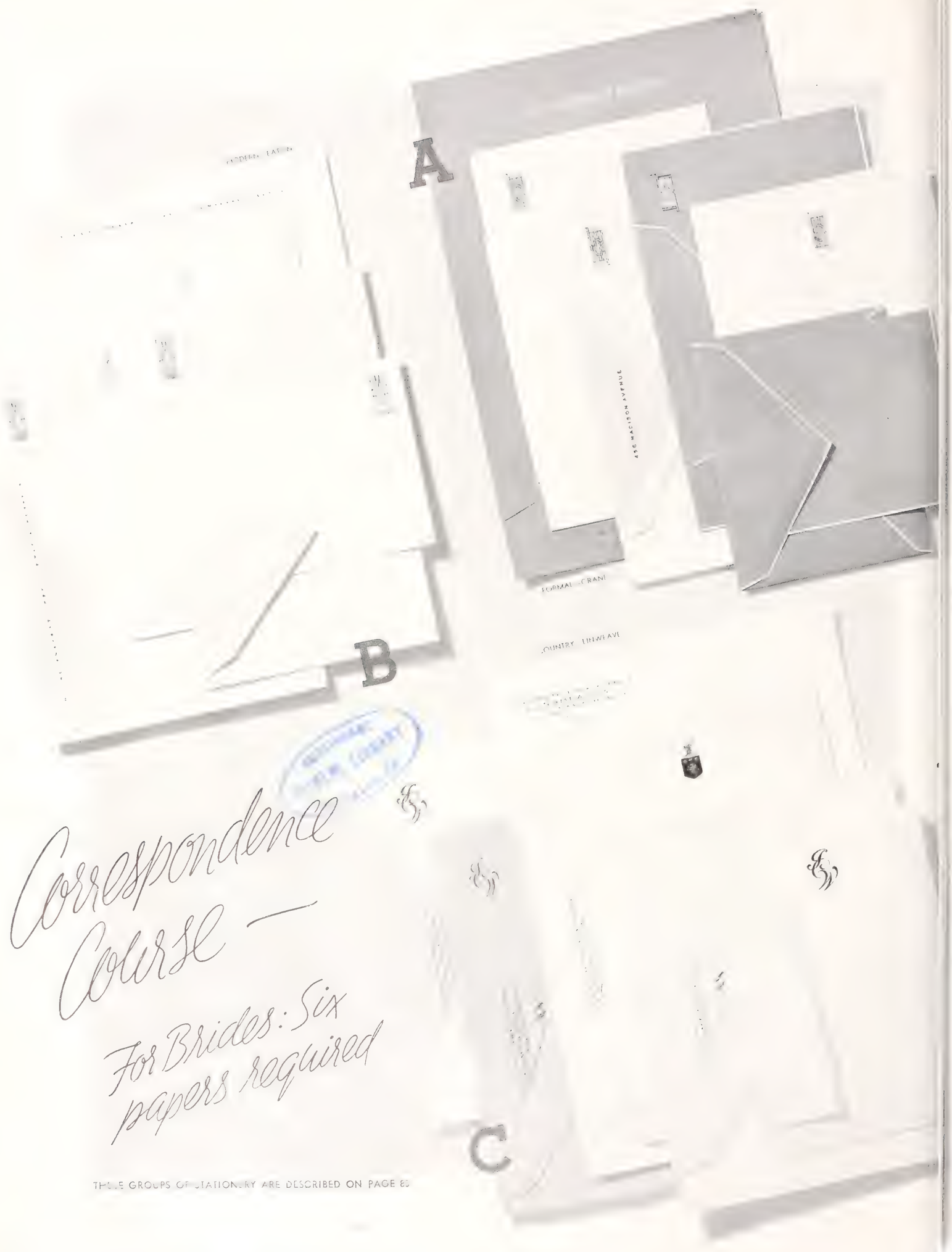
A For truly luxurious housekeeping: [illegible] coffee-maker has an electric table stove to keep the coffee hot. Good-looking canisters enamelled in ivory and black, have convenient automatic catches. Black earthenware casserole, perfect for cooking and for serving on its bright chromium tray, is matched by a bean-pot. A set of mixing bowls in ivory, with stripes of a vivid color, are gay and indispensable. The Kitchenaid mixer, last, is a veritable electric servant, equipped with a powerful motor. It will not only mix, beat or whip, but also shell peas, grind coffee, slice vegetables, freeze ice cream, and even open cans or sharpen knives. All from Hammacher, Schlemmer & Co.

B [illegible] have modern space-time-and-labor savers. Left to right, Westinghouse electric mixer that will beat up a batter, squeeze fruit, mix drinks. A four glass jar Kontanerette on its revolving base helps to preserve leftover food and keeps the icebox neat. The two-slice Toastmaster is a handsome and indispensable adjunct to the breakfast or buffet supper table. The newest Silex glass coffee maker has its lower bowl, handles and electric stove all attached to form a single convenient unit. Next, Manning Bowman's versatile Cook-All electric stove which will toast, broil, grill or fry, make waffles, and even bake or roast. The three pots are of Carlton Enduro stainless steel, eminently desirable for its practicality. All from Lewis & Conger.

C In the country, let's have color and good cheer. Left to right, cookie jar of rust-red Pacific Pottery. The bowl, in the same bright color may be used for mixing, and, since it is heat-resistant, for cooking, too. From Gimbel's. The sauce pan, drip coffee pot and huge kettle are of gleaming Revere copper, colorful in appearance and long considered an ideal medium for cooking. For golden brown waffles, a General Electric Hotpoint waffle iron, with helpful heat indicator and a wide tray base to catch batter overflow. Next, a glossy brown casserole of vitrified china that is fireproof and durable. The individual marmites for onion soup are of this same ware. Last, a Universal mixer, easy to operate and to clean, that will help with many kitchen tasks. All from Macy



CULINARY CAVALCADE



Correspondence Course —

For Brides: Six papers required

THESE GROUPS OF STATIONERY ARE DESCRIBED ON PAGE 65

Let electricity do its best for you

By Godfrey Ernst



WOULD you like to walk over to a window and see it open as you blow upon it? Approach a door and have it swing before you? Have your lighting cast beautifully colored shadows? Turn a switch and melt the ice from your porch steps? Sit quietly in your car and, without moving, open your garage doors?

Such things savor of magic, yet they are yours for the asking. A "breath control" switch, in which a current of air closes a circuit by moving a fine wire, explains the window magic. An electric eye, by means of which a beam of light acts as a switch, will open and close the door as you intercept the beam—excellent for doors between kitchen and dining room. The new vapor lights will throw shadows that are all colors of the rainbow. Resistance cable, ordinarily used for soil heating, will melt the ice from your porch steps and keep water pipes in outside walls from freezing. Radio waves from a set located in your car will open the garage doors for you, or you can reach out and snap a switch on a post in the driveway to accomplish the same thing.

Those are only a few of the many new and interesting uses to which electricity is being put. Much of this magic will be entirely commonplace tomorrow. Some is invaluable today.

HOW you will employ electricity in your home is not entirely a matter for your architect or electrical contractor to decide. It is largely your own personal problem. The experts that you employ will see that you get a safe, practical installation passing all underwriter's requirements and local codes and probably based on the customary two per cent of the cost of the house. But electrical service has developed so rapidly that this percentage is hardly adequate. It is not enough to say, "I want plenty of outlets". Another's idea of plenty of outlets may not coincide with your own ideas, nor give you what you want. Remember, too, that contractors bid in competition. Unless instructed to the contrary, they must necessarily figure to keep down the little extras that might well be worth $500 to you and yet result in a bid $50 too high to get the contract. And so you must decide what you want your electrical installation to do for you, then have those desires incorporated in the plans and specifications. The purpose of this article is to help you determine those desires and express them so that your architect and contractor may know exactly what you wish.

Electricity is delivered to your house through a transformer, which steps the voltage down to a point suitable for your lighting and other circuits. At or near the point of entrance will be found the meter and fuses in your panel board, the latter often being replaced nowadays by a board with circuit breakers which open when a circuit is overloaded so that you do not have to bother with fuses. From this central point electricity is carried throughout your house by one of three methods of wiring.

1. The old fashioned knob and tube, in which wires are carried on little porcelain posts. This is the cheapest type.

2. Armored cable, in which the wires have a heavy protective wrapping. This method, though more expensive than the knob and tube, is much more desirable.

3. Wires in rigid conduit, which furnishes the most flexible and best system of wiring the house. Wires are run through conduit, which is metal pipe, and so are protected from damage during construction and later. If, as time passes, it is desired to change the position of a switch or put in larger wire to take care of increased loads, it is easy to make the required changes without replastering. To give an idea of cost—If an armored cable job costs $450, a conduit job will cost about $525.

A FURTHER point to consider is the size of the wire itself. Cheaper installations will frequently make use of smaller wire to cut first cost, but wire too small will probably so increase the operating cost that the saving will be more than used up in the course of the first year, to say nothing of trouble from blown-out fuses due to overloaded circuits. If when you have a few lights going, starting up the percolator blows out a fuse, it is probably because wires are too small to carry the load.

Once the kind of wiring job is decided on, then it becomes necessary to determine how many and what types of circuits you will need. This, of course, involves mechanical problems for your architect and contractor to decide, but a general idea of the problem will help you state your desires.

Take lighting first. It is wise to have two circuits for each room to [illegible] fixtures, the other for base receptacles. If you do this, there is no danger of being without light, for should one circuit blow out, the other is still working to provide light.

The size of the wires used will depend on your requirements. Are you going to have electric clocks, radios, and portable electric appliances? How many base plugs? How many lighting fixtures? All these are things to determine. The wiring can then be planned to meet your desires.

NOW as to mechanical equipment. Are you going to have an oil burner, an automatic coal stoker, air conditioning? You should have a separate circuit for such equipment. Are you going to have an electric refrigerator? Put it on a separate circuit and you will not be bothered by lowered lights or radio clicks every time the motor starts. Do you want a clock to automatically defrost your refrigerator? Now is the time to decide. Do you plan to cook by electricity? A separate heavy duty circuit should be provided. Are you going to have a washing machine, an electric ironer, a dryer? They should be on a separate circuit and have wire amply large to carry the full load.

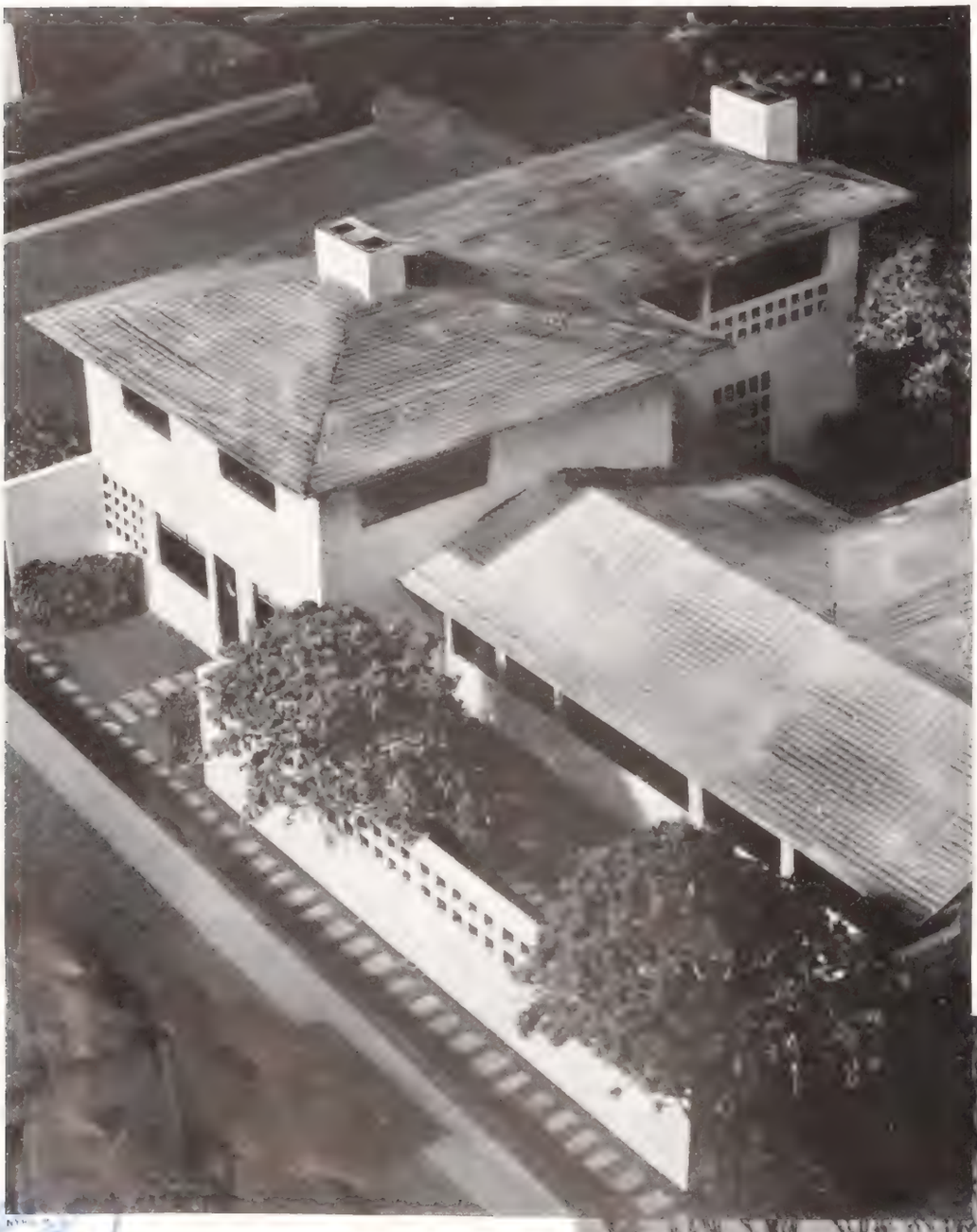
Before considering the requirements for each room, let us go back to the general subject of lighting and establish a few simple rules.

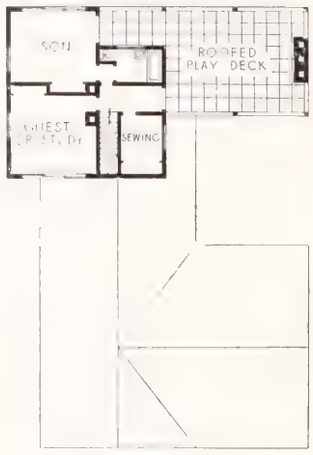
1. Your wiring system should enable you to control light ahead of and in back of you when walking through the house. Remember that guiding principle and you will not go far wrong in locating switch points. To make it a bit more clear, suppose a room has two doors. You should be able to switch the light on and off from each door so that you will not have to retrace steps or walk across a dark room.

2. There should be plenty of light to guide guests who may be unfamiliar with your house. For example, a lighted house number, lights set in entrance steps outside the circle of porch illumination, a door-operated light in the hall guest closet.

3. Illumination will come from ceiling fixtures, lamps and sidewall fixtures. Decide in which of (*Continued on page 80*)

COMPETITION GOES TO THE MODERN







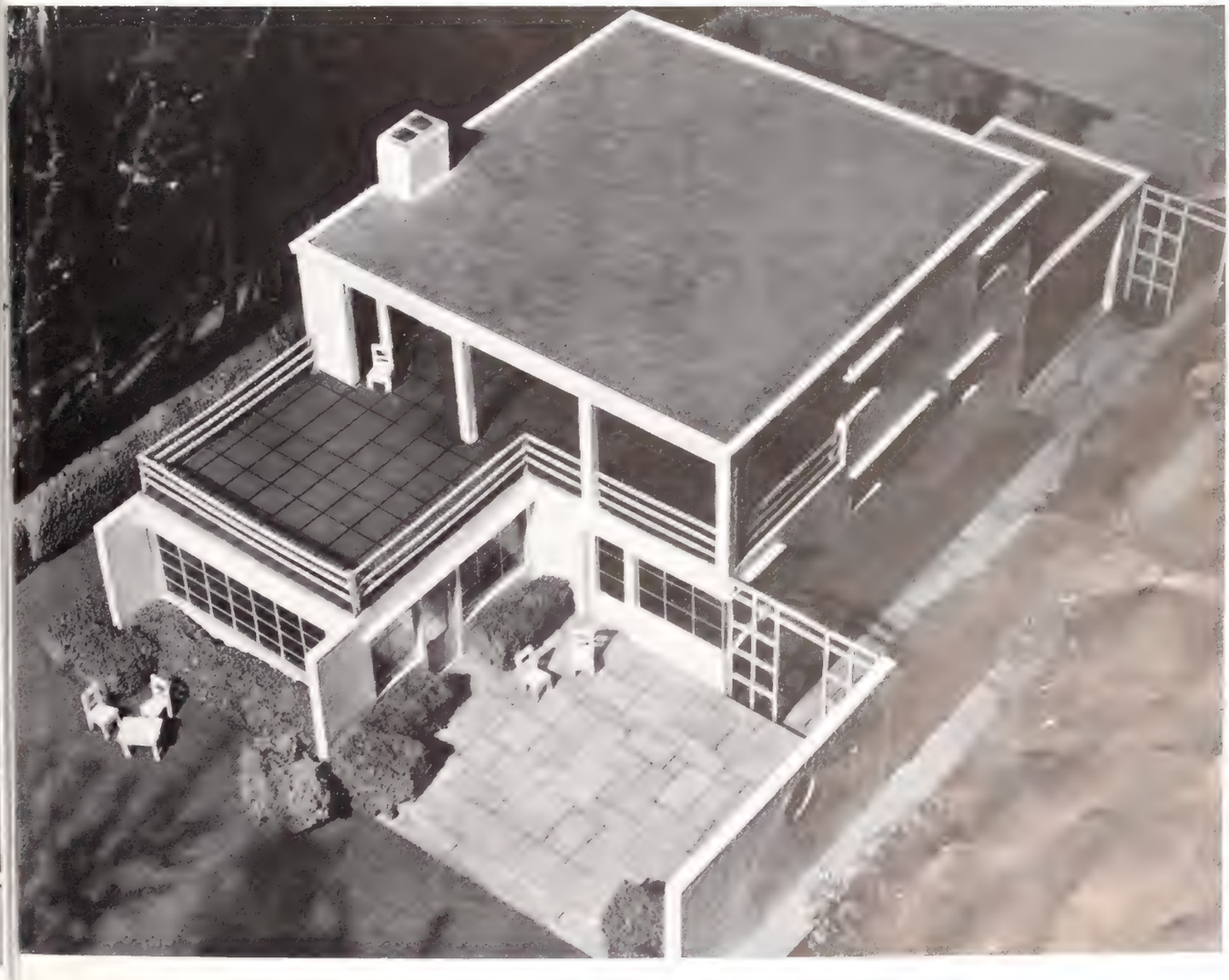


So [illegible] wide General Electric "Home Electric" competition that we have had scale models made of the two grand prize-winners. The competition was open to four classes of houses—a medium-size for the North, the same for the South, and small houses both for North and South. In addition to prizes in each class, grand prizes were awarded for best small house, and best medium size house. These are the houses shown on these two pages. Above is the medium-size house, planned for the South by Hays & Simpson, architects, of Cleveland, Ohio. In design, this residence reflects directly back to the first phase of American modernism



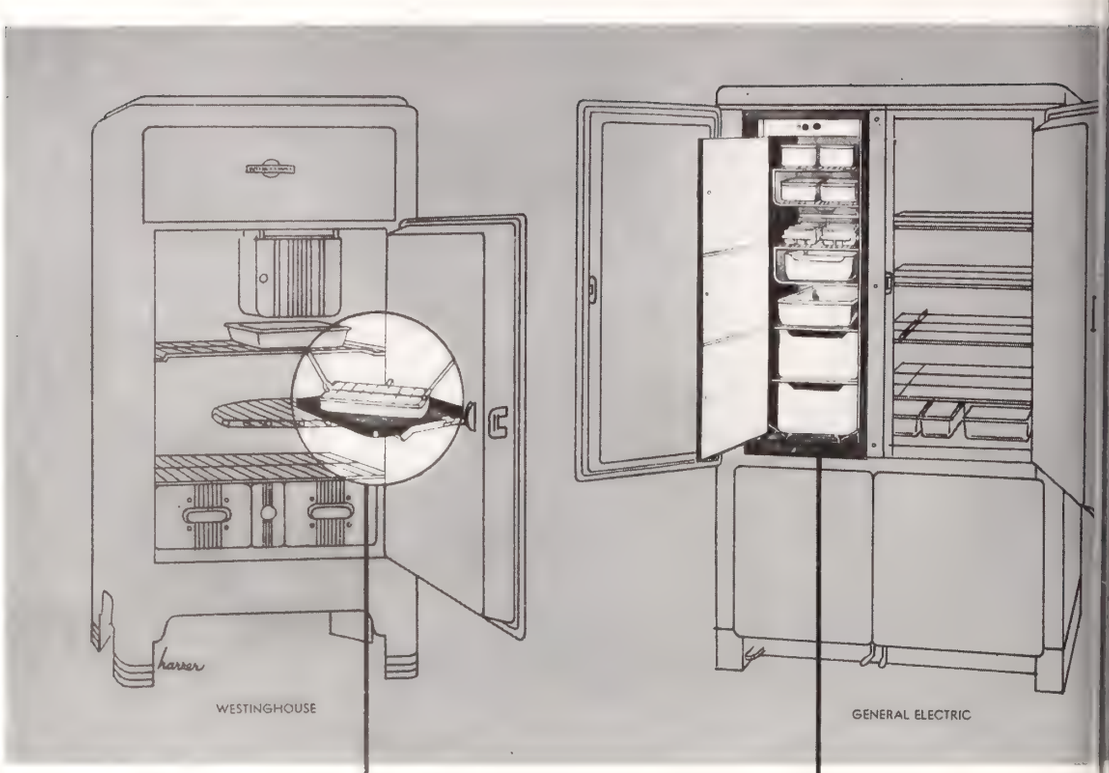


Also modern but of a different character, is the grand prize small house, designed for the South by Paul Schweikker and Thomas W. Lamb of Chicago. Both these houses treat the garage as part of the house—one as a wing, the other under a continuation of the house roof but as a separate structure. Both houses devote a great deal of area to open and covered outdoor space, so important in the South. Models were made by Edward P. Howes. For further details see page 93



Cold Facts

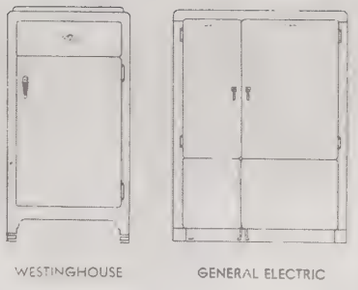
by Mary Murray

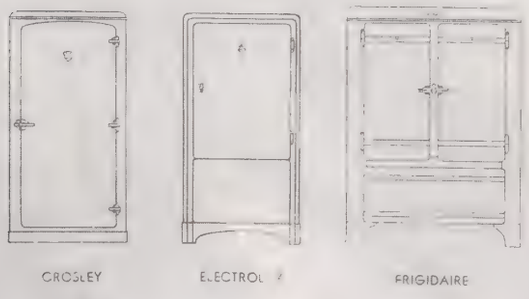


THREE [illegible] features of the new Westinghouse refrigerator: removable tray on door; self-ejecting ice-tray; revolving storage shelf. Model illustrated above—61⅝" [illegible]" wide; 26½" deep

PERISHABLE foods keep for weeks in the below-freezing unit of the General Electric. Lining of this compartment and shelves in storage unit are stainless steel. Illustrated—62½" tall; 39" wide; 25½" deep

Here are this year's refrigerators putting up a bold front. Pulchritude is definitely featured in each.

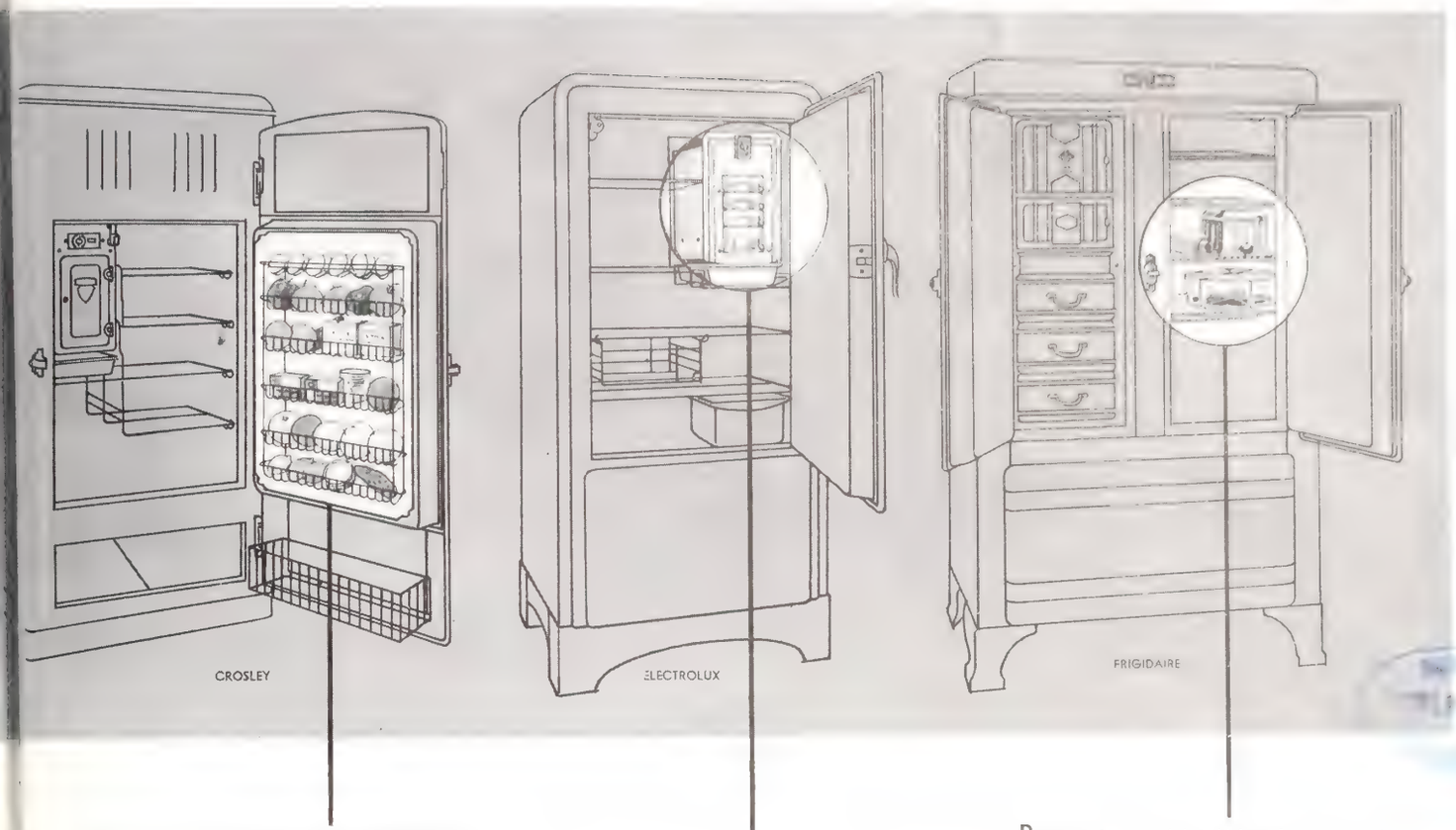




A KITCHEN equipped today with a refrigerator more than five years old is in a class with a person driving a Model T Ford. The handicap is about the same—in respect to efficiency and convenience, not to speak of appearance. The old refrigerators, while well and honestly built, were largely experimental. Today's cooling apparatus is the result of wide experience and approaches something like perfection.

Comparing the pet new designs of seven leading manufacturers it is next to impossible to pick a favorite. They all look like winners. Noiseless mechanical equipment is featured by the seven. These perfect servants don't even whisper of the work they are doing. More efficient design has added to the capacity of each, and automatic illumination, connected with the opening and closing of the door, is another blessing provided by all the better refrigerators. Improved insulation cuts down the cost of operation by preventing waste of cold. As for the frozen ice-tray menace, one need no longer drill or blast to excavate these little terrors. Special devices with which this year's refrigerators are equipped handle this problem expertly. Ejection of the cubes themselves is also taken care of.

The office-trained housewife who has learned to value system in her business career will appreciate an efficiency feature found in two of the seven, which permits the purchase of food supplies for the week instead of the day—ensuring better-planned menus, lessening the daily responsibilities of the housekeeper, and encouraging economy through quantity buying. This is a below-freezing compartment or cold-storage



A PACK sunk in the door of the Crosley increases the capacity of this refrigerator 50%. The door also holds a special vegetable basket and a tray. As shown —58⅞" high, 32½" wide and 25" deep

A TUGGLE easily operated with one finger breaks down the resistance of frozen ice-trays in the Electrolux—the refrigerator that operates by gas flame. Model shown 64" high, 31⅝" wide and 30 11/32" deep

BESIDES its special sub-freezing compartment, other Frigidaire service features [illegible] and servette of glass containers. Above— [illegible]

vault in which the most perishable foods may be kept in perfect condition for days or even weeks at a time.

One of the two "cold-storage" exponents is General Electric who shows a two-door, flat-topped model, 62½ inches tall that can be had in two widths—39 and 46 inches respectively. Doors to the usual, moderately cold storage unit and to the special sub-freezing unit, and a drawer-like vegetable bin which is not refrigerated, are opened by means of three neat little pedals at the base of the cabinet, which one steps on like a motorman in a trolley-car. The sub-freezing unit has a special, second set of doors made of stainless steel. The lining of this compartment and shelves throughout the box are of the same material. The two lower shelves in the storage section slide out obligingly to allow small things at the rear to be gotten at easily or to make room for an extra ginger ale bottle or two. And speaking of cold drinks, General Electric really comes into its own in good old Tom Collins time, providing a super-abundance of ice-cubes. Refrigeration in General Electric does not cease even for a moment during the defrosting process. A special mechanism ensures uninterrupted operation at all times.

Frigidaire is likewise strong on cold drinks, and is the other of the two refrigerators having a below-freezing compartment. Of this firm's two DeLuxe models, one which measures approximately 63 inches high and 38 inches wide seems best suited to service the household of average size and demands. Four shelves take up the storage compartment, the lowest with an extra section attached underneath that slides out to hold odds and ends when one is rearranging food, and is detachable for use as a tray. Besides these shelves, there is a special utility chest in which small articles can be kept out of the way. The frozen vegetable compartment also keeps contents moist and therefore extra-fresh. A glass rolling pin, which when filled with water and frozen improves the quality of dough, is another convenient part of Frigidaire equipment. Defrosting the Frigidaire is accomplished with the least possible fuss or wear and tear on the brain cells. One simply sets a defrosting switch. The work done—the freezing apparatus automatically returns to normal, before the temperature can rise too high.

The latest Westinghouse designs know all the answers to the knottiest refrigerator problems. Take the can of peaches that's barricaded itself behind a jar of mustard, a pound of butter and a dozen eggs. Just try and take it—in one of the old-school refrigerators with immovable shelves. To cure this type of incorrigibility, Westinghouse uses a revolving middle shelf, all parts of which are accessible. A self-ejecting metal tray has a similarly disciplinary effect on the reluctant ice-cube. On the inner side of the door is a removable, folding tray —a one-trip ticket for the housewife when she's taking several things out of the refrigerator at the same time. A specially adjusted door latch releases at the slightest touch.

Electrolux, the Houdini of refrigerating circles —it freezes by heat, you know—is very proud of its smart new appear- ance, of which a trim black base is the (Continued on page 94)

ACTIVITIES FOR GARDENERS IN MAY



FIRST WEEK

[illegible] beetles which bite out and swallow pieces of plants, and the other beetle like thugs and the aphids that subsist on the plant [illegible] the leaves and stems. The first [illegible] the second, by "contact" sprays, such as nicotine, which operate [illegible]

One of the [illegible] of healthy plants of all kinds is freedom from overcrowding; like humans, they cannot develop normally if their tops are cramped for space and their roots meet cutthroat competition for whatever supply of food there may be in the soil. The evils of too dense a population are especially evident in seedlings; hence the custom of good gardeners to "thin out" the tiny plantlets so that they stand no closer together than their own height. In most cases it is a waste of time to replant the seedlings taken out in the thinning process; throw them away.

Weed killing is something that [illegible] every gardener perseverance and patience yet it must be attended to. In open ground [illegible] in the vegetable garden or flower border, it can generally be taken care of by cultivation while the weeds are still tiny, but in lawns, walks and shrubways it isn't as simple as that. For lawn weeds (Dandelion, Plantain and the like) cut the main root well underground or better still, ask your dealer for the new chemical made for this special purpose; in walks, etc. where nothing is to grow, sprinkle weed killer freely.

SECOND WEEK

Dahlia stakes should be firmly set in the ground at the time the tubers are planted, for the [illegible] while you're about it, don't be afraid to use good, solid stakes at least an inch thick and not [illegible] to go into the ground, and the [illegible] plants with abundant foliage and they need plenty of solid support to prevent breakage and hold them upright against summer gales and their own weight when wet with rain

All fruit trees need spring spraying to combat codling moths and like pests whose larvae get into the forming fruit and more or less ruin it. Many diseases, too, can be checked by the addition of Bordeaux mixture to the insect spray, which is generally an arsenate of lead preparation, thus figuratively killing two birds with one stone. At least three sprayings should be provided, to insure really good fruit—the first, just as the flower buds open; the second, as the petals fall; and the third ten days later. And spray thoroughly from all sides of the tree.

In many gardens where soil and exposure are well adapted to the raising of good Musk melons the attempt ends in partial if not complete failure because of the wilt disease which attacks the vines about midsummer and kills them before the fruit can mature. Spraying may help but rarely serves as a full control. The wilt germs are transmitted to the vines by the little Asparagus beetle fairly early in the season; the real remedy is to exclude the beetles by cheesecloth screens until about July 1st, when the plants are really strong and well developed.

THIRD WEEK

Roots of all kinds of plants—trees, shrubs and everything—must be protected from drying out during transplanting operations. These underground parts of a plant are soft surfaced, delicate things, wholly unaccustomed to exposure to sun and wind, and moisture evaporates quickly from them when their covering soil is removed. Once really dry they never recover, so whatever else you do, keep them well covered with damp soil or wet burlap until they actually go into their new homes and the soil is in place around and over [illegible]

One of the most useful spring and summer adjuncts of a good garden is a barrel of manure water in a shady, out-of-the-way spot where it can be kept covered with a screen to exclude mosquitoes. As a safe stimulant for plants of all kinds that need a little extra pushing along there is nothing quite equal to liquid manure. It is simply enough made by filling the barrel with water and placing in it a small sack filled with fresh manure, which "steeps" there for weeks. Additional water may be put in as required to replenish what has been used.

Waterlily planting is timely now—a simple and sure fire undertaking yet one which had better be looked up in a good book on aquatics than attempted in the brief space which is here available. Even the smallest of places has room for a bit of water and a Waterlily or two, and there is perhaps no other plant which so richly rewards the effort expended on it. Fragrance, variety of color and form, unique appearance—all these qualities, and more the Waterlily tribe freely offers if you give it a chance. If you have never tried Waterlilies don't fail to do so this year.



FOURTH WEEK

The first really warm weather is likely to bring with it an infestation of aphis on the new soft growth of various plants, especially Apple trees and Sweet Peas. These small, soft-bodied beasts develop whole armies, if unchecked, and seriously injure the plants by sucking out the juices which are so essential to the production of new growth. They are best controlled by a good "contact" spray, sometimes with a nicotine base, which will burn the delicate exterior of their bodies and put their minute breathing apparatus com- [illegible]

Nitrate of soda is not a real fertilizer in that it does not give out plant food over a long period. It is more of a quick-acting stimulant, and as such is of great value when judiciously used on the right sort of plants. Do not use it for root crop vegetables, for its effect is to force top growth, not underground development. Whether used dry on the soil around the plant, to be carried down by rain or artificial watering, or in liquid form to be applied with a watering can, do not let it get on the foliage. Too little of this chemi- [illegible]

Plant supports in the flower border are of two general types: individual stakes to which tall-growing things like Lilies, Delphiniums and Foxgloves can be tied; and arrangements of metal, wood or cord on shorter stakes so made as to enclose and hold up the more bushy or sprawly types of plants of which Peonies and Coreopsis are examples. In either case they should be put in place when growth is no more than half complete. Otherwise the plants often become too unruly and get quite out of control, developing crooked stems and flopping over smaller plants near by.

FIFTH WEEK

Grass borders of walks, driveways and flowerbeds are apt to grow irregular and untidy unless they are evenly trimmed several times in the season with a sharp spade or, better yet, a regular edging tool. This implement, which resembles an old-fashioned meat chopper on a long handle, is used to cut right down through the turf, roots and all, to form an even line. Keep it well sharpened and operate with a [illegible] rather than a chopping motion. It will be well, too, to use a garden line to indicate the exact cutting places and avoid irregu- [illegible]

When cutting flowers for the house, early morning is the best time, for they are then at their freshest and will last longer than if cut at the end of a hot day. Also, it is well worth the trouble to take along a pail with three or four inches of water in it, in which the stems can be set the moment they are taken from the plants. This will forestall the entrance of air into the butts of the stalks and, consequently, the necessity of further snipping before the flowers are finally placed in the jars or vases indoors. After cutting, place in a cool, dark [illegible]

Perennial flower seed can be sown any time during the spring or early summer—the earlier the better, so that the resulting plants will have a long season in which to develop size and strength with which to withstand next winter. For ordinary quantities, wooden flats are better than an open seed bed for sowing purposes, for they are easily moved about to the most favorable conditions as the season advances. Remember that success with all kind of seed depends largely on intelligent control of light, moisture and temperature



"Wal now, that it's real spring again I calc'late as how I'm purty safe in stickin' my head up an' sayin' 'I told ye so'" to all them scientific fellers who swore up an' down last fall thet we was in for the worst winter thet ever hed been heard tell of. Us old squir'ls up here in the back country know ye can't never tell whut the weather's a-goin' to be till it's all over, an' then it's too late to do anythin' 'bout it. But them scientists—gol a'mighty, how they do like to perdict a cold winter or a warm one!"

—Old Doc Lemmon



Let the skilled soup chef strike the *first note!*

Entertaining is grand fun, of course . . . especially when the hostess looks her very best . . . fresh . . . radiant . . . no little tell-tale lines of fatigue in her face . . . nothing to show that planning and arranging have taken their toll.

And you can be sure of this—she does not burden her mind or her kitchen with soup-making . . . she leaves that to the most skillful soup chefs in the world—Campbell's . . . so what otherwise would be her first anxiety—her soup course—is no anxiety at all.

It's a real help to any woman's peace of mind to know that her soup will be just right . . . always . . . without fail . . . both when she has guests and for the family meals . . . Serving Campbell's Soups gives her that happy assurance.

Have you glanced lately at the full list of Campbell's Soups? . . . It's printed on this page—also on the label of every Campbell's can . . . you will find it "newsy" and helpful . . . real meal-time suggestions . . . superbly delicious soups . . . every kind you ever want!

21 kinds to choose from . . .

Asparagus	Clam Chowder	Ox Tail
Bean	Consommé	Pea
Beef	Julienne	[illegible]
Bouillon	Mock Turtle	Printanier
Celery	Mulligatawny	Tomato
Chicken	Mushroom [illegible]	Vegetable
Chicken-Gumbo	Mutton	Vegetable-Beef
	Noodle with chicken	

LOOK FOR THE RED-AND-WHITE LABEL

Consommé, *by Campbell's*
—the clear, sparkling soup so much in demand for formal functions and for the family table. It's the ideal prelude to the more elaborate meal. Invigorating broth of choice beef—amber-clear—delicately flavored with vegetables. A soup aristocrat!

Cream of Mushroom, *by Campbell's*
—soup de luxe—one of the newest and most popular favorites everywhere. Fresh, whole, cultivated mushrooms of finest table quality. Fresh double-thick cream. A liberal garnish of mushroom tidbits. A social lion!

Pea Soup, *by Campbell's*
—Splendidly nourishing, tempting purée of peas—enriched with choicest creamery butter—seasoned to your delight by the world's most skillful soup chefs—Campbell's. Even more nourishing served as Cream of Pea by adding milk. Strictly vegetable.

Tomato Soup, *by Campbell's*
—king of all soups—the favorite of favorites—the soup with the flavor that has never been equalled. Serve it as Tomato Soup by adding water, or as Cream of Tomato by adding milk. Either way, it's in a class by itself!

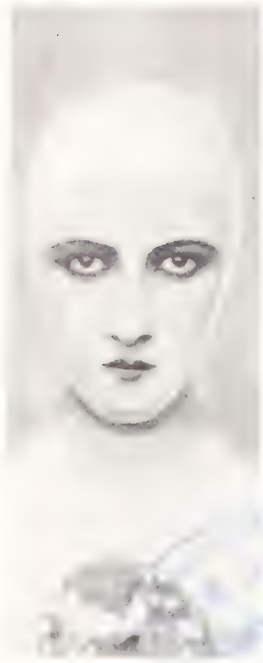
Ox Tail Soup, *by Campbell's*
—a soup your family is sure to welcome—especially the men. Vegetables, barley and sliced ox tail joints, in a rich ox tail broth. Fine sherry gives its bouquet and flavor to this delightful and hunger-satisfying soup!

Condensed to give extra value!

When you buy a can of Campbell's Soup, you are really getting two cans of soup for your table. For, by adding the water yourself, you obtain double the quantity of full-flavored soup of just the right strength and consistency.



THEY SHALL
LOOK AT
You
AND SAY:
this Woman is Young



● Elizabeth Arden's promise to you. A promise she will keep if you keep faith with her famous Farewell to Age treatment. *Cleanse, tone* and *soothe* your skin every day.

No matter how much you have "let yourself go" in the pursuit of pleasure, this treatment will soften late-hour lines and vindicate your claim to youth. It keeps your skin so young that your face can never be called old!

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Cleanse with Ardena Liquefying Cleansing Cream. It clears your skin to the depth of each pore, erasing night shadows, brightening your facial outlook. *Tone* with Ardena Skin Tonic. This mild astringent activates a pallid skin, stimulates fresh-air coloring, firms and freshens flaccid texture. *Soothe* with Ardena Velva Cream, Miss Arden's non-fattening emollient which transforms wind-dried skin into glamorous smoothness.

Devote fifteen faithful minutes, morning and night, to Miss Arden's Farewell to Age treatment . . . and both men and women shall call you young, indeed.

Ardena Cleansing Cream	**$1, $2, $3, $6**
Ardena Skin Tonic	**85c, $2 to $15**
Ardena Velva Cream	**$1, $2, $3, $6**

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AT RIGHT. A model hall, featuring Modern-Classic decoration, in an exhibit by the Armstrong Cork Products Company. The floor is covered in black marbleized linoleum with inset rosettes in white. The walls are in black and ivory linowall

Linoleum makes good

LIKE all success stories, that of linoleum is a case of having something the world wanted, and the ambition and imagination to make the world know it wanted it.

Linoleum got its start in the kitchen as a practical, durable floor covering—waterproof and easy to clean. The designs in which it was available at that time were neat and kitcheny. One of its first steps upward was its development into a wall-covering that did the same for kitchen and bathroom walls as it had done for the floor. In this new form, marbleized patterns predominated.

Next, decorators became aware of its possibilities outside the purely service field and, as a result of their interest linoleum manufacturers, such as the Armstrong Cork Products Company introduced a different sort of linoleum motif, as far removed from the old style design as the living room is from the kitchen. Floor linoleum took on the aspect of marble, cork and similar more expensive materials. Wall linoleum became disguised as fine wood panelling and plaster work.

Three model rooms exhibited in the New York showrooms of the Armstrong Company, and featuring the products, are shown here—a Modern-Classic hall, a man's study, and a bright-looking breakfast room.



LEFT. A man's study with amazingly natural looking, simulated knotty pine walls of linowall. The floor is done in brown linoleum in cork finish with decorative strips of tan and brown and a chocolate colored linoleum border. The effect is vigorous and warmly invit



IN THE breakfast room at the right even the table top is linoleum—white and eggplant-colored. The floor is eggplant linoleum patterned in white. Walls are covered in peach-colored linowall. These rooms displayed in the New York office of the Armstrong Company

"NEARLY RIGHT" WON'T DO

In Carpet Colors

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Alexander Smith Broadloom Carpets

BY NAME

Jade Green, Chestnut, Cherry Red—three of the 85 Alexander Smith TRU-TONE Carpet colors. Sold by dealers and decorators everywhere because the shades of color are just different enough for exact style authenticity and because they retain their TRU-TONE charm under all light conditions. Made seamless in widths up to 18 feet. TRU-TONE Carpet Book, full of helpful information on broadloom carpets, free on request from Alexander Smith Division, W. & J. Sloane Wholesale, 577 Fifth Ave., New York.



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THE FRENCH LINE WILL PRESENT

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Next month, th
"Normandie"..
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York for her American débu



THE GRAND SALON—A superb setting for the evenings "Normandie" passengers will spend between their departure from New York and their arrival at Plymouth or Le Havre.



A DE LUXE CABIN—Spacious, charming, luxurious—an example of the inventive genius of modern French decoration, in the use of brilliant color, rare woods and unusual fabrics.



THE DINING-SALON—Majestic in its balanced beauty, completely air-conditioned, walled in molded glass. Eight private dining-rooms at your disposal whenever you wish.

THE SWIMMING POOL—Over 80 feet in length, completely provided with dressing rooms, gymnasium, hydrotherapeutic steam baths, massage rooms, and a waterside cafe.



"NORMANDIE"

THE arrival in New York Harbor of the gigantic super-liner *Normandie* will naugurate a new era in transatlantic ravel. She will set new standards of luxury and speed, steadiness, comfort and afety. From keel to crow's-nest, she is lifferent . . . not merely the largest liner float (79,280 tons) . . . but in almost every espect a *new kind of liner*.

Her enormous size does not mean that he will carry more passengers than any hip has ever carried. . . . It means that ach passenger will have more space. The limensions of her dining-salon . . . walled in molded glass . . . air-conditioned . . . and decorated by the foremost artists and craftsmen of France . . . are breath-taking. Her sun deck, clear of all obstructions. stretches two city blocks in length. She has a permanent theater, seating nearly 400, and a beautiful chapel. In every class, her rates meet the requirements of a moderate budget. The size of her staterooms . . . virtually all have a luxurious bath or shower, with both fresh and salt water . . . will afford new scope for the kind of gracious living which French Line passengers have come to expect of our ships. Her cruiser bow and the turtleback extending over the foredeck enable her to take the roughest seas smoothly, without loss of speed. Her electric drive reduces vibration to an absolute minimum. Her radios are in constant touch at all times with both Europe and America.

Even to see this wonder-ship will be a thrilling experience. And you cannot see her without wanting to travel on her. Your Travel Agent will tell you more about the *Normandie*, and arrange for early reservations. . . . French Line, 610 Fifth Avenue (Rockefeller Center), New York City.



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French Line

Other sailings to England and France: ILE DE FRANCE, May 18, June 29, July 20. CHAMPLAIN, May 4 and 25, June 15, July 5. LAFAYETTE, June 1 and 20

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First Arrival in New York, June 3.
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Slip cover tailored by W. & J. Sloane, New York

On its good behavior!

How are your slip covers' company manners? Do they slither around on the chair with a nervous sitter, and develop unsightly wrinkles that necessitate constant pressing? Not if they are tailored of The New Printed Mohair! For this firm fabric has a positive affinity for the seat it fits, nor will it develop pernicious wrinkles even in the muggiest weather.

Crush a bit of mohair in your hand, and see how it springs back into shape, releasing wrinkles. Yet a drapery of it hangs in softest folds. The smooth mohair fibre is not a catch-all for dust; and the Goodall-Sanford mills have made it as fast against shrinking and fading as science knows how. Slip covers, draperies, bedspreads, dressing-table skirts . . . any decoratives made of Goodall-Sanford mohair will always be on good behavior.

Mohairs, as you know, are the longest wearing of fabrics, but this new process of printing has made them beautiful and decorative as well. You will like their texture . . . neither shiny nor woolly, but smooth, firm and soft. You will like the designs your decorator can show you, period or modern patterns. Better stores have good assortments too. However you purchase, ask for the new GOODALL PRINTED MOHAIR. *(Decorators: write us for the name of your nearest distributor.)*

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The New **Goodall Mohairs**
FOR NON-SLIP COVERS AND DRAPERIES

GOODALL-SANFORD INDUSTRIES: • VELMO UPHOLSTERIES • GOODALL MOHAIRS • LEATHERWOVE FABRICS • SEAMLOC CARPET

lip-cover

ıccesses



A [illegible] Empire [illegible] and slip cover of [illegible] cotton [illegible]



OVER. The gay candy [illegible] cotton of this [illegible] cover is Sanforized-[illegible] nk which means it will [illegible] shrink: McCutcheon





LILLIAN Cheneveri used a Lehmum-Connor blue and white linen for the well-fitting slip cover with white cotton repp



ATEMALA inspired the [illegible] of the bright trim-[illegible] ingeniously used on [illegible] slip cover of white [illegible] chintz Macy's

[illegible] flowered curtains, [illegible] checked slip covers, [illegible] and brown Lehmann-Connor linen. From Kent Drapery Shops

F. M. D. MAREST

Sleep like a Kitten

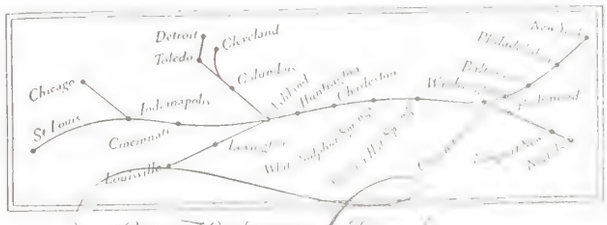
ON

YOUR SPRING TRIP TO THE SPRINGS

White Sulphur Springs and Virginia Hot Springs—America's famous Spas—are calling with all the allure of Springtime in the Mountains. You will want your car, of course—but it is no longer necessary to make a tiring, arduous pilgrimage to have it. Load it on the train. Three tickets pay for two people and a car. For your car—a speedy delivery. For you—a pleasant, comfortable trip. Both you and your car—clean and rested, and ready to start your holiday program on arrival. Through air-conditioned cars from principal cities.

THE GEORGE WASHINGTON
THE SPORTSMAN • THE F. F. V.
The Finest Fleet of Air-Conditioned Trains in the World

1785 • ONE HUNDRED AND FIFTIETH ANNIVERSARY • 1935



George Washington is [illegible]

CHESAPEAKE and OHIO

Lines

Original Predecessor Co[illegible] ... in 1785

AND ARRIVE

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Rugs to heighten or soften your decorative scheme —lovely Oriental reproductions, Colonial hooked or Chintz effects, plain colors and smart moderns —any one of them will add to the grace and charm of your room. Deep, luxurious pile . . . unusual sizes . . . variegated high lighting effects . . . firm, lasting construction . . . exclusive "Fray-Proof" feature . . . moderate prices.

Only Hightstown rugs have the "Fray-Proof" feature. Here is what it means to you: Ends securely locked • Unsightly double thick hems eliminated • Ends won't curl up • Makes fabric wear longer • Insures safety from stumbling • Small rugs will not snap out at ends • Doors easily opened over flat lying rugs • Unaffected by any cleaning process • Increases the value but not the cost of the fabric.

Send for your set of charming room illustrations in colors, to aid you in refurnishing your home. They are gratis.

HIGHTSTOWN Rugs

At your favorite store

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Spring theme of dark walls



DARK backgrounds are a favorite spring theme in decoration. In this country living room the walls are painted loganberry red, with carpet the same color. Sofa and chairs are in beige and red cotton; the chintz is black with red and white flowers. Decorations by R. H. Macy



FREDERICK BRADLEY

IN THIS modern hall, walls are covered in mato red and white pa in a design of flags ships. Floor is bl linoleum with white sign. The console h white lamp with w shade. Bamberg

BOTTLE GREEN was color chosen for walls of a modern li room. Effective wit are the rough textu chartreuse material ering the sofa and off-white leather use the desk chair. Ma



ROBERT YARNELL RICHIE

Summer Symphony



COOLNESS, color and comfort are the Sloane concept of summer furniture for porch or penthouse. Consider the charming setting shown . . . only one of many "out of doors" inspirations created by the combined talents of Sloane decorators and Master Craftsmen. Those talents are at your disposal.

Sofa, white iron frame, upholstery in green and white checked cotton texture, **$135** . . . easy chair, green check, **$45** . . . round table, 40" glass top, **$36** . . . chaise longue, yellow chenille, **$55** . . . dining table, 30" x 60" glass top, **$45** . . . lounge chair, green and white canvas, **$37.50** . . . arm chairs, **$18.50** . . . side chairs, **$16.50.** (Shrubbery by the Hicks Nurseries)

W. & J. SLOANE

575 FIFTH AVENUE

NEW YORK

STRAHAN WALLPAPERS



STRAHAN NO. 7179 .. *A delicate design. Its simplicity and colour variety adapt it to every type of room*

Papered Walls that create

Room-Character

THE SECRET of a room's expressiveness lies in your treatment of its walls. Often, without seeming to do so, walls create or destroy room-character. Your choice of wallpaper is of paramount importance, because wallpaper makes walls speak.

For 49 years Strahan Wallpapers have helped create and express character in American homes by their fine design and workmanship. You can choose any one from the wide variety of these beautiful papers with complete assurance in its good taste and authentic design.

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The decorator's scrapbook



FREDERICK BRADLEY

SATIN curtains in brown, chartreuse, beige and blue-green set the scheme of this living room. Walls, blue-green; chocolate and egg-shell linoleum. Chairs, brown and beige, and blue-green wool. Bamberger's, decorators



AARON

EVEN the most particular of young moderns will be thrilled with this scheme. Salmon pink walls make a gay background for blue and white furniture, crisp white and blue organdy curtains. Blue rug. Bloomingdale's



AARON

RICH color, walnut furniture of Deskey design and smart curtains make this dining room. Walls are putty, curtains olive green and white satin; apple green carpet covers the floor. Decorations by Bloomingdale's

Lost Chronicle *of an Heiress*



She is really an important person. Not just because of her name or money, either. Her parents are not greatly impressed by those, and for years she has fascinated them . . .

The charming ways she used to "entertain" her dolls. The smile she bestowed so impartially. Strange that no one thought to make a movie record. How much childish grace and lovableness the movies would show! How certain episodes, already dim in memory, would stand out. Lost chronicle—it would be worth a million.

★

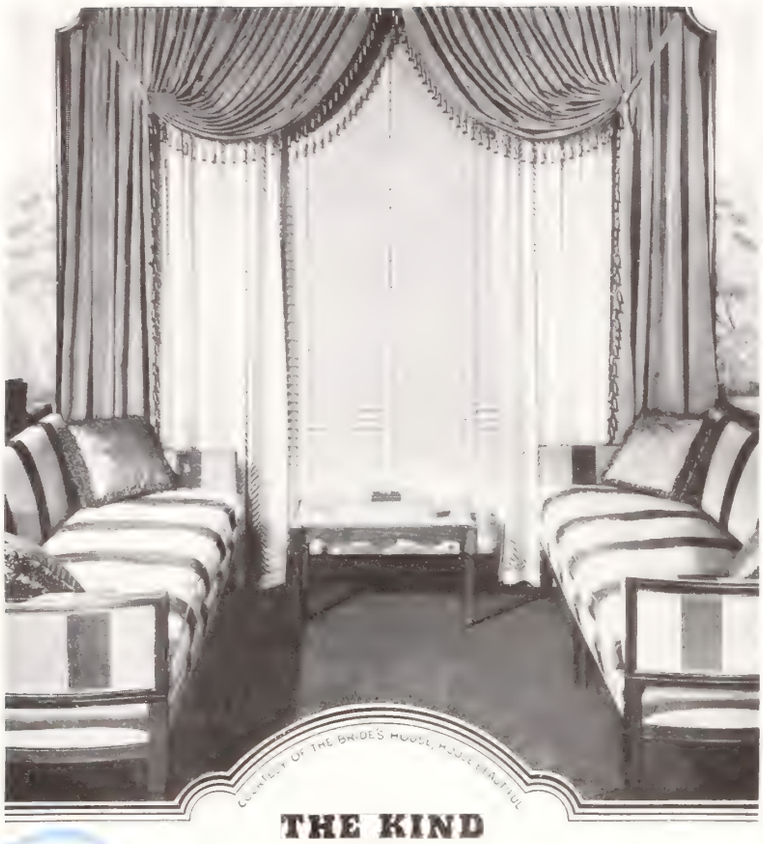
Nowadays, making a movie record really should be a routine family activity. Ciné-Kodak "K" gives you clear, brilliant movies at the touch of a button. No skill is required. And, if you want to develop special proficiency, the "K" will help you. It "does everything". . . Loads with full 100 feet of 16 mm. film. Price, including case, is now $125; without case, $112.50.

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The country gods

(CONTINUED FROM PAGE 30)

main, still seek the country, still draw close to the country gods in hope to catch their messages.

Whether or not we belong to other churches, the old country religion claims us, the primeval religion of Nature, of mountains and forests, of stars and seas, of fields and gardens. There, as of old, we may still have sight of "white presences upon the hills, and hear the voices of the eternal gods." Those who are deaf and blind to them elsewhere, find them, consciously or unconsciously, there. "God made the country, and man made the town." Perhaps the old saying has some such implication. "I will go back to the great sweet mother" is always the cry of the soul weary of cities and those modes of living that deaden in us the sense of the height and depth and fullness, the sacred significance of life.

It is a part of the inestimable service of religion, and of religious observances, to remind us all the time of this profound significance of life; and not merely in its grandiose spiritual aspects, but in its more human, everyday, moments. With regard to the latter, the old so-called "pagan" religion of Greece and Rome was particularly happy in its provisions. There was no moment of human life, none of its processes or its arrangements, however humble, that was not in the care of one or other of those innumerable "little gods," supposed to watch over it from beginning to the end, and whose charming names usually revealed their office.

There seems to have been no smallest contingency in which the poor human being might need invisible aid that had not been thought of, or no happening of joy or sorrow, however little, that was deemed too insignificant for pious emphasis. There was positively no moment of life that had not its sacred significance, and a religion which insists on that can never lose its value. Very tender and touching are the offices of some of these minor deities; for example, those who had new-born infants and growing children in their special care, *VATICANUS* who soothed them when they cried; *CARMENTA* who sang to them; *STATANUS* who helped them to walk; and *FABULINUS* who taught them to speak. These I only mention in passing, and on my way to those other "little gods" which particularly concern us here, those rural gods with which the Greek and Roman countryside was companionably provided. They were but fancies, you will say. What of it? They are fancies born of beautiful facts, and betokening a very real and intimate acquaintance with Nature and natural things. They expressed what we still feel to-day in "the heart of the ancient wood," or in the depths of an old garden. They are something more than symbols, something nearer to some mysterious fact, felt by those old northern wood-cutters, and by my Provençal butcher in his garden. It was what T. E. Brown felt when he wrote:

"Not God! in gardens! when the eve is cool?"

Where, indeed, shall one expect to find God, if not in gardens? Brown did not mean this fancifully. I am sure he was expressing his belief, not to say it profanely, in a "real presence." And this real presence, many real presences, the Greeks felt with a profound conviction everywhere behind, and within, Nature. Wordsworth gave utterance to his religion of nature, with no deeper sincerity of accent than Virgil when he exclaims:

Fortunatus et ille, deos qui novit agrestis,
Panaque Silvanumque senem Nymphasque sorores!

And perhaps the greater sense of reality is with Virgil; for one genuinely feels that he himself is that fortunate man and that he actually believes in the existence of the rural gods, believes in Pan and old Silvanus, and the sisterhood of nymphs. Or, at all events, we cannot help suspecting that, while he doubtless regarded the great deities of nature such as Pan, Saturn, and Neptune as symbols, he came very near to a belief in actual elemental presences behind these "little gods" and goddesses presiding over the daily life of the countryside—just as even to-day men and women by no means unintelligent still believe in "patron saints."

What more natural for those who live close to the earth, intimately aware of the mysteries of birth and growth and function in all things that grow out of or near to, her strange heart, than to conceive of protective spirits watching over the lives of them all: an old Silvanus, guardian of the woods; Pales, the kindly old goddess of shepherds and their pastures; Ceres, the goddess mother of harvests; Pomona, the deep-bosomed queen of orchards; Flora, the divine lady of the flowers; Vertumnus and Priapus, the rugged old gods that in the form of old stumps or grotesque scarecrows, still prosper and protect our gardens; Mellona, the nymph who watches over the beehives; and Hippona, the beautiful lover of horses, who has the stables in her keeping; and numerous others, each dedicated to some office of sustenance and care.

The particularity of the duties assigned to some of these rural deities is very curious. There are at least ten of these little gods and goddesses, besides the greater Ceres and Proserpina who watch over every moment of the life of corn, from the first appearance of the sprouting blade, till, with its reaping, Tutelina takes it in charge. And then when at length it has been turned into flour, there is a god in visibly on the watch in the kitchen, Pilumnus, who sees to it that the kneading and baking of it are done with due care. And, of course, in addition to these "useful," domestic deities of the farm and the household, there are those hosts of elfish beings haunting the woodlands and pastures and streams, lovely and fantastic shapes, satyrs and fauns, nymphs and dryads born only to express the exuberant joy of being alive in their madcap dance and aerial singing.

If, after all, all these creatures of the old country religion are but symbols, personifications, their fanciful forms concentrate and increase the counter realities for which they stand, and deepen and enrich the life of the countryside by making us the more aware of the protean activities of the mystery

(Continued on page 85)

Do you DORIS, PROMISE TO CARE FOR THIS MAN IN THE STYLE TO WHICH HE IS ACCUSTOMED?



. . THEN WHISPER TO SOME OF YOUR CLOSEST FRIENDS— "*PLEASE* GIVE ME CANNON'S FINE PERCALE SHEETS"

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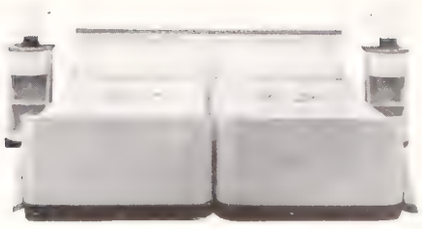
Now sold at less than top cost. . . . This sheet is really a Find, but one easy to locate. Our Fine Percale is ready and waiting, at any good store or shop that knows its wedding presents—and at prices around $2.50 per. This means that your friends can save *a third on each sheet* and still give you top quality percale. (There's not much point in their being spendthrift, even if you do like your sheets snow-white and satin smooth.) . . . Remember: *Top quality in a percale sheet can be any one's now, at considerably less than top cost.*

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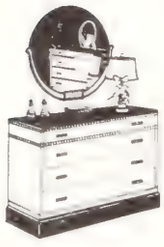
Cannon Sheets



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• This new group may be seen at any of the stores listed below . . . or if this is inconvenient, write for Illustrated Brochure to Kittinger Company, 1893 Elmwood Ave., Buffalo, N. Y.



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CINCINNATI, OHIO H. & S. Pogue Co.
COLORADO SPRINGS, COLO. Giddings, Inc.
DALLAS, TEXAS and FORT WORTH, TEXAS Fakes & Co.
INDIANAPOLIS, IND. L. S. Ayres & Co.
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Menus you may have in May

(CONTINUED FROM PAGE 51)

by 20 inches. Place the dough horizontally in front of you, shape the rest of the butter into a slab about 6 by 12 inches and lay it perpendicularly in front of you on the center of the dough. Fold the flap of dough on the left to cover the butter, then fold the right-hand flap over to the left. The butter is now completely covered and out of sight, and the whole secret of puff paste is to see to it that the butter never breaks through to the surface. Roll the paste away from you to make a longer rectangle. Now give it a turn, which means to turn it so that it is horizontally before you. Now, by flopping the left hand third to the right, and the right hand third to the left, fold the dough so as to form a square. Press lightly with the rolling pin and put in refrigerator to rest for twenty minutes. Then take it out and be sure to place it in front of you the way it was before. Roll away from you, as before, until you have a rectangle three times as long as its width. Be careful not to roll it too thin the first two or three times. Place it horizontally before you and fold from left to right and right to left as before to form a square. Let it rest again for ten minutes and repeat the process until you have rolled and folded it eight times. Cover with waxed paper and put on ice until ready for use.

Now prepare 12 squabs, which should be plump and white. Wash them inside and out and dry well. Cut off their wings close to the body, also their necks and tails. Put these with the livers and gizzards in a pan and cover well with cold water. Add some celery tops, 2 carrots and 1 white onion. Simmer gently for several hours to make a good stock.

Put 2 good tablespoons of butter in a big iron frying pan, and when it has melted add 3 onions chopped fine. Brown the squabs in this to a golden brown but don't cook too long. Salt and pepper them and put on a platter to keep warm while you prepare the rest of the ingredients. Put 3 cups of the stock you have made in the frying pan in which you browned the birds. Let it reduce by simmering to half its original quantity. Wash, peel and cut in quarters, 1 pound of mushrooms. Sauté them in a tablespoon of butter on a slow fire for about ten minutes and then add salt and pepper. Chop fine 1 onion, 4 carrots and a bunch of celery and parboil in a little of the stock. Hard-boil 6 eggs. If you find you haven't enough stock, cover the squab bones again with water and make a second extraction from them. Now cut a pound of boiled ham in inch squares and then brown lightly in butter. You are now ready to assemble the pies.

Line the bottom of both pie dishes with raw top-round steaks cut about ½ inch thick. Lay on these 5 squabs and then one more in the middle on top. Tuck here and there around the birds, the ham, mushrooms, eggs cut in half, the other vegetables, and any juice these ingredients may have formed. Strain the rest of the stock into the reduced stock and pour it over the birds. Taste and add more salt and pepper, if necessary. Now, here comes the fun. Roll the pastry out once more into a piece about 12 by 24 inches and ⅛ inch thick. Cut in equal parts. Beat an egg in a teacup, and with a pastry brush paint the outside rims of both dishes. Then cut a strip of the pastry about 1 inch wide, lay around the edge, and paint this with egg. Now carefully lift the pastry and lay over the top. With scissors, trim so that about 1 inch hangs over. Press so that it adheres to the under strip. With the scissors, cut a little hole in the center of the pie to let steam escape. When both pies are covered, cut a dozen diamond-shaped pieces of dough from the left-over crust. Paint the tops of the pies with egg, and lay these leaves on the center of pie to appear as if growing out of the center, like the petals of a flower. Now fashion a Rose out of scraps. In the center of it standing up, place three pigeon feet which you have carefully saved and skinned. After boiling in water for a second, the tough outer skins run off easily. Put the rose in the center of the pie and paint with egg.

Put in a rather hot oven at first for about twenty minutes, then reduce the heat and cook slowly for an hour and a half more, watching it very carefully all the time so as not to burn the crust. Serve hot.

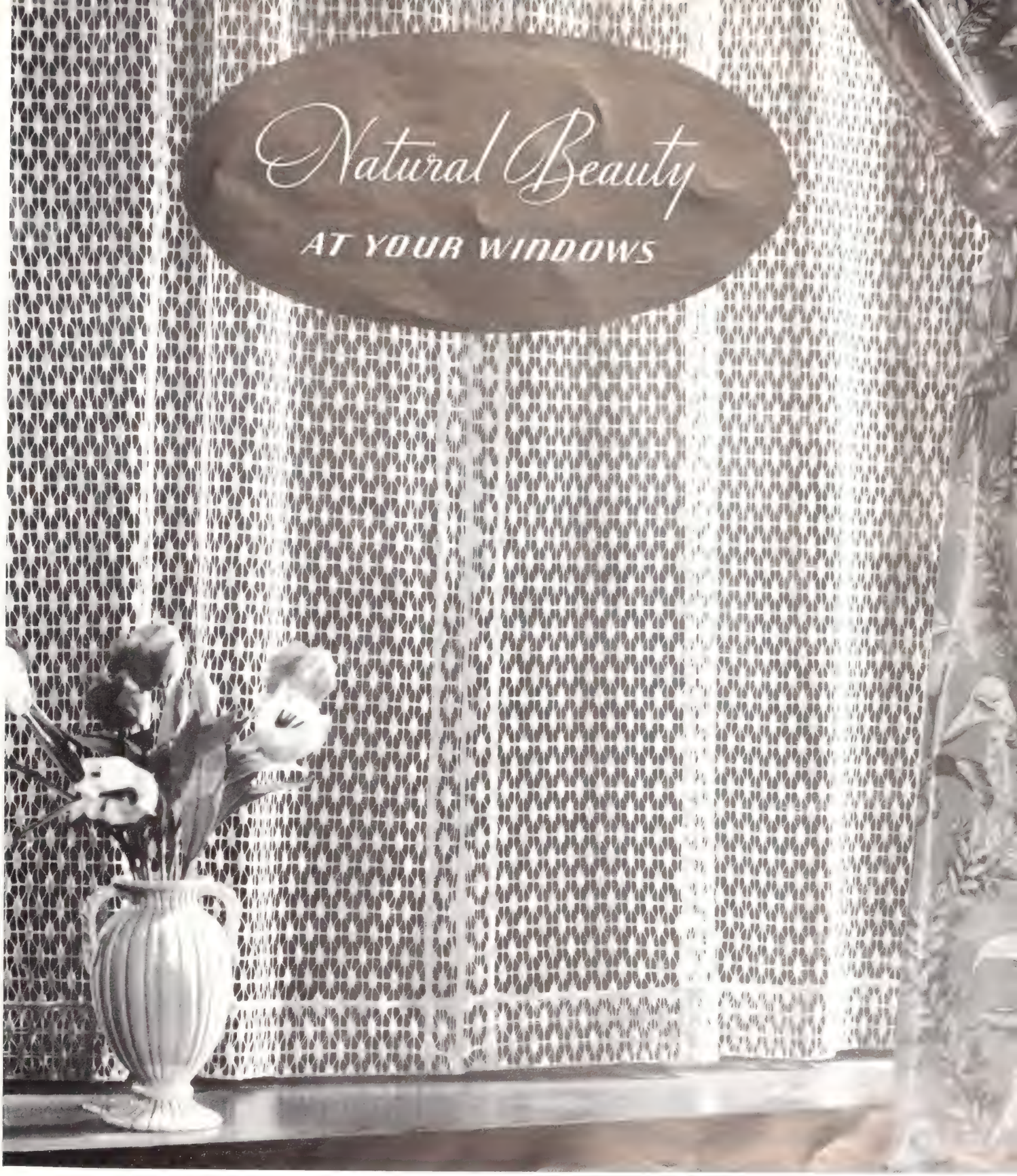
SPRING SOUP. To serve eight. Wash thoroughly ½ bunch of asparagus and cut the tender parts, only, into tiny pieces the size of a pea. Shell a pound of tender baby peas. Wash and cut up fine 2 dozen little spring onions and three baby carrots. Put 3 tablespoons of butter in a saucepan and cook the vegetables in this over a very slow fire until they begin to get tender. Be careful not to brown them. Now add 2 quarts of good broth and simmer gently for about an hour.

BOILED SALMON. To serve eight. Buy a 6 pound slice of fresh salmon, preferably from the tail end, and place on a rack in a fish boiler. Cover completely with a warm, not hot, court bouillon made of water, 1 cup of white wine, 1 teaspoon of salt, 2 carrots, some parsley, 1 tablespoon of vinegar and 3 white onions, sliced. Place on a gentle fire, bring slowly to simmering point and simmer for an hour. Drain carefully so as not to break the fish and then place on a warm platter. Garnish with tiny boiled potato balls and parsley. Serve with the following sauce:

Chop fine 4 shallots, plenty of chervil, some parsley and 4 dozen tarragon leaves. Add the grated rind of 2 lemons, then 2 teaspoons of tarragon mustard; mix well and add 2 cups of slightly beaten cream and the beaten yolks of 4 eggs. Put in a double-boiler over a very slow fire and add 2 lumps of butter the size of eggs. Stir incessantly and don't let it boil. When thickened, add salt and pepper to taste and the juice of a lemon. Serve at once.

VEAL COOKED IN CHABLIS WINE. To serve eight. Buy a rump of veal weighing about 6 pounds and have the butcher bone and roll it. Brown carefully in 2 tablespoons of butter

(*Continued on page* 82)



SCRANTON NET CURTAINS meet the fashion demand for open meshes and interesting textures with new designs that fascinate the eyes. With net curtains that can be used with both modern and classic types of furnishings. Made, too, with self-adjusting tops, eliminating all sewing and hemming before hanging. The lacy net curtain pictured is Number 77297—2¼ yards long and 3¼ inches wide in ecru color—priced at about $2.50 a pair in representative stores. Ask to see the new Scranton Net Curtains on your next shopping trip.

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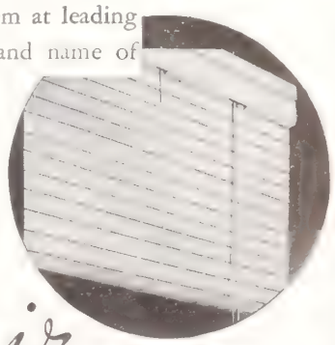


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Menus you may have in May

(CONTINUED FROM PAGE 80)

with 4 peeled carrots and 4 white onions. Season with salt and pepper and put the roast in an iron cocotte, add ½ cup of water to the pan in which the roast was browned. Add juice and vegetables to the cocotte. Add the bones from the roast, 3 tomatoes peeled and cut up, 1 bay leaf and pour over all 1½ cups of Chablis wine. Cover and cook in a very slow oven for 4 hours. Baste from time to time with its own juice. When cooked, pour off most of the juice and strain it. Remove as much fat as possible and reduce by simmering until quite thick. Slice the meat on a hot platter, add the vegetables in bottom of cocotte to the gravy and pour over all. Serve with this a purée of spinach.

PURÉE OF SPINACH. To serve eight. Wash and pick off the leaves of 5 pounds of spinach. Wash again and again until you are sure there is no sand left, then soak in a big pan of cold water for several hours. When ready to cook, lift them out of the water and cook in plenty of boiling, salted water for not more than fifteen minutes. Drain well, and let some cold water run over. Press them to extract all the water and then pass through sieve. Put ¼ pound of butter in an enamel saucepan, melt and add the spinach. Stir well and keep on low fire for five minutes or so. Serve very hot.

BABY GARDEN LETTUCE WITH HARD-BOILED EGG DRESSING. Thoroughly wash a big bowl of baby lettuce leaves and dry well. Toss well in the following dressing. Hard boil 3 eggs. Slice the whites and sprinkle them over the salad. Crush the yolks in a bowl, add salt and pepper, a teaspoon of sugar, a heaping teaspoon of tarragon mustard and two tablespoons of vinegar. Stir well and gradually add 6 or 8 tablespoons of olive oil.

ALMOND CREAM COATED WITH STRAWBERRY GELATINE. For this dessert you will need 1 quart mold and a 2-quart mold of the same shape so that one will fit inside the other, leaving a space between of about 1 inch. The dessert, when finished, will be an almond Bavarian cream with an inch coating of strawberry gelatine.

First, make the gelatine: Stem and wash 2 quarts of strawberries. Mash them with a wooden mallet and add 2 cups of water and 1½ cups of sugar. Bring to a boil and simmer for a minute or two, skim and cool and strain through a hair sieve. This should make about 4 cups of juice. Melt 3 envelopes, or 6 teaspoons, of gelatine in a cup of cold water. Heat the strawberry juice to boiling point and add the gelatine, stir well and cool. Put 1¾ cups of it in the bottom of the big mold and place on ice to set. When firm, place the second mold, filled with ice, in the center of the first mold and pour the rest of the gelatine around it. Put aside to get quite firm. In the meantime, make the almond cream.

Soak 4 teaspoons of gelatine in ½ cup of cold water. Dissolve 1 cup of almond paste in 2 cups of milk by heating to boiling point, stirring until smooth and melted. Pour this onto the well-beaten yolks of 4 eggs and add a pinch of salt. Cook in a double-boiler for a minute or two until it thickens slightly, then add the gelatine and 3 teaspoons of vanilla, stirring until gelatine has completely dissolved, then cool. When it begins to set, whip for five minutes with a rotary beater, then fold in 1 pint of cream whipped stiff.

By this time the strawberry gelatine should be set quite stiff. Empty out the ice and put a little warm water in the small mold to loosen it. Remove it and fill the hole in the center with the almond cream. Place in refrigerator to thoroughly chill and set. When ready to serve, dip the mold in warm water and turn out on a large platter. Decorate with whole strawberries and serve with it a bowl of strawberries washed, stemmed, sliced and sweetened with a syrup made of a cup of sugar and ½ cup of water.

VEAL TAPIOCA BROTH. To serve eight. Put a knuckle of veal with 2 pounds of solid veal in 3 quarts of cold water. Let it stand for half an hour, then bring slowly to a boil, skim carefully, add salt and pepper, 4 carrots, 2 onions and 1 white turnip. Simmer three hours or more. Strain and remove the grease. When ready to use, bring to a boil and slowly add 3 tablespoons of minute tapioca. Cook until transparent. Put the yolks of 3 eggs in a soup tureen and beat well with a fork, then gradually pour in the broth, stirring all the while. Serve at once.

BAKED SHAD ROE. To serve eight. Wash and dry four pairs of shad roe. Butter an oblong enamel baking dish and sprinkle the bottom with 3 white onions, 1 shallot and a sprig of parsley chopped very fine. Lay the roe on this. Wash and peel 12 mushrooms and slice fine. Sauté them lightly in a tablespoon of butter. Add them, with their juice, to the roe. Salt and pepper the dish and pour 2 cups of dry white wine over all. Dot well with butter. Bring to a boil on top of the stove, then place the dish in the oven and cook for twenty minutes, basting frequently. Remove from oven and drain off the juice. Melt a tablespoon of butter in an enamel saucepan and stir into it 2 teaspoons of flour and the fish juice. Cook a minute or so and pour back over the roe. Sprinkle some very fine bread crumbs over them, dot well with butter and bake in hot oven for ten minutes or until a golden brown. Squeeze some lemon juice and a little very finely chopped parsley over all. Garnish with slices of lemon and serve at once.

LAMB À L'ALSACE. With a sharp knife, carefully cut off every bit of fat from a 6-pound leg of lamb. Put it in an oblong enamel pan with 3 peeled carrots, sliced, 3 onions, 1 bay leaf, 4 cloves, some freshly ground pepper and some salt. Pour over it a bottle of Alsatian wine. Soak the lamb in this for 12 hours, turning it over from time to time so that it will be well saturated with the wine. Remove the lamb and cover it completely with bacon, sliced paper thin, and tie it on securely. Put the wine in which the lamb was soaked in an enamel pan and reduce it by

(*Continued on page 85*)

Correspondence course for brides

[illegible]

The three different and complete trousseaux of paper in the photograph on page 61 were chosen for three smart brides. One lives in a formal house in town; one in an apartment; one in a house in the country.

Take Mrs. Latchford Keyes' papers, for example: it is Mrs. Keyes who lives in the formal house, and you'll see her papers at the top of page 61. Whether you received a letter from her ordering twenty-five yards of dotted swiss, or inviting you to come to dinner at eight, next Thursday, or hoping that you were enjoying your spring sojourn at Cannes—irrespective of her handwriting or her signature, there would be something about each sheet of the paper, itself, that would say to you, "I am Helen Keyes." This is because each type of sheet was chosen as a definite and characteristic member of her writing-paper family. The resemblance may be in the color of the address line or monogram; in color or texture of the paper; in a deckled edge. But, whatever it is that makes each sheet belong to all the others, you know at once that this clever young person has *styled* her personal writing-paper.

FOR THE FORMAL HOUSE

Now to be more specific. Mrs. Keyes simply adores blue. She always dresses in blue; she wears blue flowers; she has a blue mirror on her dining-room wall; she puts as much blue into her letter-paper as she possibly can—and she uses Crane's papers.

Her secretary types out letters to the Garden Club committee members on Silk Finish Laid. This is in a heavenly shade of blue called Oxford. At the top of the sheet, and on the envelope flap, the address line is boldly die-stamped in white. The same Oxford blue and the same Silk Finish Laid paper are used for her personal letters and notes. Instead of the address line, she uses her monogram, in dark blue and silver. And she repeats the blue-and-white idea by having the sheets and envelopes bordered in white.

Her formal letters are written on an exquisite white paper called Underglaze Laid, with the monogram die-stamped in dark blue and silver. The formal notes are written on Laidrille, another handsome white paper with dark blue and silver monogram. By airmail and by fast trans-Atlantic liner, she sends letters written on Featherlite, a just-glossy-enough thin white paper, with a blue lined envelope, blue monogram and address line.

FOR THE TOWN APARTMENT

Next we turn to Mrs. Urban L. Holm, who has captured some of the delicate red-white-and-gray of her Chinese-inspired modern apartment and put it into her letter-paper (center group, page 64). Her business sheets are Tyringham Cold Pressed Vellum that has a hand-made appearance. At the top of the sheet is the address line, die-stamped in red. For her own letters and notes she chose Shadonet (from Eaton, like all of her papers). Shadonet is a white paper that's covered with a minute pin-check [illegible] has a [illegible] stamped monogram in [illegible] corner. The note [illegible] gram in the center of [illegible]

Mrs. Holm [illegible] old family crest for her formal letters and notes. Because she wants to carry out the gray and-white idea, the crest is in silver, on white paper (Tyringham Cold Pressed Vellum—like the business sheets, but in formal letter and note sizes). For variety, she puts the crest in the top center of the letter, and in the left corner of the note.

For foreign mail and airmail, Mrs. Holm uses Foreign Mail [illegible] very sheer paper that ensembles perfectly with the appearance of her other papers. The envelope is lined with a silvery gray paper; the monogram and address line are in red.

FOR THE COUNTRY HOUSE

Now we come to Mrs. G. Meade Waterman, who planned her ensemble in Linweave papers. For her household business—and also for her husband's use—she has chosen Coldstream, large white single sheets with a laid water-design, and the address line die-stamped in dark blue on the sheets and flap of the long envelope.

For her own use, she selected Fait en France, a mould-made French paper with a deckled edge. Her monogram is die-stamped in dark blue in the northwest corner of the double sheet. And on the envelope (which is lined in the same shade of deep blue as the monogram) she has put her address line with two red-breasted robins swinging from the long tail of the L—for country atmosphere.

Mrs. Holm found that she couldn't resist the fun of having *just one* very frivolous paper. So she put it where it belonged—in her personal notes. Although it is an imported Japanese paper (called Inomachi), it fits in with her other papers because it repeats the deckled edge and dark blue monogram idea.

She is a most hospitable soul and loves to pack her house full of guests, each week-end. When you visit her, you'll discover letter-paper in the same shade as the room you're inhabiting—it looks exactly like her own, minus the monogram, of course.

For her formal letters and notes, this young woman writes on a beautiful rich white, deckle-edged paper that is made to size in England. And instead of a monogram—equally appropriate—she uses the family crest. Gabardine is the name of the paper on which she writes to Europe or sends letters by airmail. It's thinnest of the thin, white, with a deckled edge. The envelope is lined in the same shade of dark blue that is used for the die-stamped monogram and the address line.

So here are these three brides, with their complete trousseaux of writing-paper. Each bride assembled hers around a central theme (as carefully as she did the other parts of her trousseau)—keeping one eye out for correctness, and the other eye out for variety. All of which, added up to one impressive total, equals three different, practical, and smart ideas for you to use in styling your own writing paper!





A ROYAL DOMAIN FOR COUNTRY SQUIRES

at the Greenbrier

Perfect as your dream of a country estate—vast as the widest scope of your imagination—varied as the many moods of the human spirit—The Greenbrier estate of seven thousand acres is an inspired answer to the call of Spring. Solitude? Rest your mount on a wind-swept knoll and watch the vast panorama of West Virginia stretch out to the far horizon. Exuberant action? Three golf courses of varying terrain—fast tennis courts—tonic mountain air—lift your game and spirit to top form. Congenial companions? Circulate around the luncheon tables at Kate's Mountain Lodge. Dine on the Casino terrace and dance to the music of a smooth orchestra. Or listen to mellow organ music in the house affectionately known as "The Old White." Live as you choose at this hospitable country estate—for you are lord of all you survey.

WHITE SULPHUR SPRINGS
WEST VIRGINIA

THE GREENBRIER AND COTTAGES • L. R. Johnston, Gen. Mgr.





Springtime and fabrics that will not SHRINK



SWANKITEX for Slip Covers and Draperies. Five plain colors and color combinations. Illustrated are Grenadier Stripe and Cadet by Pacific Mills.

SPRINGTIME brings thoughts of something new and fresh in a wardrobe for your home.

Slip covers, draperies, curtains, bedspreads made of cotton and linen Sanforized-Shrunk will especially appeal to you because they can go to the laundry repeatedly without shrinking out of fit. The reason is that the Sanforized process shrinks fabrics completely and permanently.

Such fabrics and trimmings are now being offered by drapery departments of stores, in a wide variety of colors, patterns and weaves of which a few are listed.

Clip this list of Sanforized-Shrunk fabrics and ask for them by name at your favorite store.

SHOPPING LIST

Lastfit Trimmings	Consolidated Trimming Corp.
Fieldale Drapery Fabrics	
Hampden	Marshall Field & Company
Welton	Marshall Field & Company
Selkirk Drapery Fabrics	
Bocaratone	Marshall Field & Company
Crossweave	Marshall Field & Company
Classic	Marshall Field & Company
Scrolltex	Marshall Field & Company
Flaxguild Linens	Robt. McBratney & Co.
Pamilla Drapery Fabrics	
Smartex—Plain	Pacific Mills
Smartex—Printed	Pacific Mills
Swankitex—Cadet Pattern	Pacific Mills
Swankitex—Grenadier Stripe	Pacific Mills
Fleetwood—Marbury	Pacific Mills
Fleetwood—Buckingham	Pacific Mills
Fleetwood—All-American	Pacific Mills
Fleetwood—Ombrevine	Pacific Mills

Sanforized-Shrunk

40 WORTH STREET NEW YORK CITY

Where you can see the ensembles for the bride at home

IN CITIES throughout the country, leading department stores this month are holding exhibits to show the principles of ensembling decorative and practical furnishings for the bride's new home, as illustrated on pages 54 to 64 of this issue. Near you there is a store which is coöperating with House & Garden in bringing together the elements of color and design that contribute to attractive interiors.

Brides, mothers of brides and all women whose fancy lightly turns to thoughts of charm-in-living at this spring season, will search the list below for the name of the store nearest them.

BROOKLYN, N. Y.	ABRAHAM & STRAUS
COLUMBUS, OHIO	F. & R. LAZURUS & CO.
DAVENPORT, IA.	PETERSEN-HARNED-VON MAUR
DENVER, COLORADO	DANIELS & FISHER CO.
FORT WAYNE, IND.	WOLF & DESSAUER
HARRISBURG, PA.	POMEROY'S, INC.
HARTFORD, CONN.	G. FOX & CO.
INDIANAPOLIS, IND.	L. S. AYRES & CO., INC.
LOS ANGELES, CAL.	J. W. ROBINSON CO.
MILWAUKEE, WISC.	T. A. CHAPMAN COMPANY
MINNEAPOLIS, MINN.	L. S. DONALDSON COMPANY
NEWARK, N. J.	L. BAMBERGER & CO.
PHILADELPHIA, PA.	STRAWBRIDGE & CLOTHIER
ST. LOUIS, MO.	STIX, BAER & FULLER CO.
SYRACUSE, N. Y.	DEY BROS. & CO.
TOPEKA, KANS.	CROSBY BROS. CO.
YORK, PA.	CHAS. H. BAER & CO.
YOUNGSTOWN, OHIO	STROUSS HIRSHBERG CO.

Time to guide the bride



THE kitchen needs accurate, dependable time. You may be sure of your steaks and your potatoes when this electric clock is on your kitchen wall. It comes in colors to match almost any kitchen scheme.



AN electric alarm clock, finished in chromium or gold, to stand by the bed and faithfully rouse the soundest sleeper



SO that every room in the house will tell the same time story, our trio of electric clocks is completed by this pyramid clock for the living room. In mahogany case, with vertical inlays on either side, will blend with modern or period styles. All clocks by Warren Telechron

Menus you may have in May

(CONTINUED FROM PAGE [illegible])

simmering on low fire. Put the lamb back in the roasting pan with the vegetables and set in a hot oven for twenty minutes to roast, basting it from time to time with some of the wine. Reduce the heat and continue to roast for forty minutes, basting very frequently with more of the wine. In the meantime, sauté some little potato balls, cut out of big potatoes with a scooper, in plenty of butter until a golden brown. Strain the juice off the roast and remove as much fat as possible, then pour it on the potatoes. Carve the roast cross-grain, garnish with the potatoes and pour the juice over all.

STRING BEAN SALAD. To serve eight. With a string bean cutter, sold especially for this purpose, cut the sides and ends off 3 pounds of string beans. This will be much easier if you soak the beans for an hour in very cold water before preparing them. Tie the [illegible] asparagus. Boil them in plenty of [illegible] tiny pinch of soda. Cook until just tender, not floppy. Drain well, lay neatly in a row on a pretty platter, remove strings and place in a refrigerator to chill thoroughly. Make some good tart French dressing, using red wine vinegar; put in it a small white onion grated fine. Pour this over the beans fifteen minutes before serving.

[illegible] eight. Stem and wash 3 quarts of ripe strawberries, dry gently on tea cloth and pile the perfect ones neatly in 8 Champagne glasses. Place each glass on a glass plate and place before the guests. Then pass a bowl of powdered sugar and a small carafe of red wine. The guests sprinkle some sugar over their berries and fill their glass of strawberries with the wine.

The country gods

(CONTINUED FROM PAGE 78)

ous earth-mother, as mysterious as ever to-day, in spite of steam-ploughs, electric milking apparatus, and collective farming. Hard and ugly scientific names for natural facts and processes do not even define them, any more than a chemical formula can define a flower. They merely turn living things into dead matter. The old imageries are more accurate because they bring us nearer to their essential miracle and enchantment. We do actually come closer to the facts of their mysterious life when we attribute them to so-called "supernatural" agencies. Yes! Pan and old Sylvanus and the sisterhood of nymphs explain them far better:

> And so, at ending of the day
> To the kind country-gods we pray,
> And dues of our fair living pay.

—RICHARD LE GALLIENNE.

Your Garden has a DANGER line



here is its PROTECTION

THE boundary line of your garden is its danger line . . . the edge around which trespassers and neighbors' pets, either maliciously or playfully, destroy flowers and shrubs which you have spent years to cultivate. Stewart Iron and Chain Link Wire Fences are designed to harmonize beautifully with landscaping schemes and to efficiently PROTECT that danger line from trampling feet.

Write for an estimate . . . please give measurements of your plot

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Stewart IRON and WIRE FENCES

FOR THIS

MAGIC ATTIC CHANGE

You Need Celotex



LINING ATTICS WITH CELOTEX MAKES EXTRA ROOMS—INSULATES WHERE NEEDED MOST—SAVES FUEL—ECONOMICAL

If your attic is the forgotten part of your house, Celotex offers an inexpensive, practical method of making an extra room from otherwise unused space and providing insulation where needed most.

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Celotex Insulating Cane Board builds, decorates, insulates and subdues noise. It is tough and strong, is easily applied, is permanent and has a wide range of uses.

Celotex Makes New Rooms From Old

When applied over present walls and ceilings, Celotex transforms old-fashioned interiors into modern, homelike rooms. By beveling, paneling or grooving, distinctive patterns and designs are created. Celotex needs no added decoration although it may be painted if desired. Celotex subdues noise, makes rooms quiet and restful. For any room anywhere—homes, shops, taverns.

Celotex is Effective Insulation

Celotex is highly efficient insulation—keeps heat inside in winter, outside in summer—saves fuel. Celotex Lath, likewise efficient insulation, is the modern plaster base.

Celotex is Sold and Used the World Over

Celotex is sold throughout the United States and in all the principal [illegible]. Your lumber dealer handles Celotex—estimates furnished without obligation. Write for free booklet, "You Need Celotex." The Celotex Company, 919 No. Michigan Ave., Chicago, Ill.

DRY-ROT PROOFED
TERMITE PROOFED

All Celotex Cane Fiber Products are manufactured under the Bacon Process (Patented) and therefore absolutely immune to damage by Fungus Dry Rot and Termites (White Ants).

CELOTEX

Reg. U. S. Pat. Off.

SUBDUES NOISE



Mosse presents "SIERRA," one of the few bath towels that are gripping and frictional in texture and highly absorbent, yet available in soft, pastel shades that complete the bathroom décor. The modern, pointed borders are white; the ground in a choice of rose-quartz, powder-blue or jade-green, with harmonized, individually designed monograms.

MOSSE Linens

5-piece bath set, $16.25
13-piece bath set, $36.00
including individual two-tone monograms, as illustrated



NEW YORK: 750 Fifth Ave. • SAN FRANCISCO: 478 Post St.

Let electricity do its best for you

(CONTINUED FROM PAGE 65)

the rooms your principal light will be from lamps, and which from ceiling fixtures. The tendency today is all toward lamps and away from ceiling fixtures. Sidewall fixtures are largely decorative. Of course, the new cove lighting is well worth considering, as are the fine indirect fixtures and lamps that give a reflected light so easy on the eyes.

Base plugs should be of the duplex type, controlled by a switch to obviate the necessity for turning off each lamp individually. One outlet on these plugs may be left "hot" (that is, live) so that you can plug in a radio or vacuum cleaner without disturbing the lights.

As to the placing of these plugs. They should be toward the ends of a room rather than in the center where they might be in back of large furniture pieces. A good rule is that no base plug should be more than six feet from where you might want a lamp. Every wall more than three feet long should have a base plug. Some authorities say that base plugs should be no more than five feet apart.

You may say that if you have a two- or three-outlet base plug you can always run a wire along the baseboard to a new outlet. If you do, and have a fire, your insurance may be cancelled. Such wires are apt to fray under wear and cleaning and cause a fire. Or a playful pup may chew on them and suffer a severe shock. For modernization work, there is a special metal-covered cable that may safely be used.

Should base plugs or receptacles be in the baseboard? This is customary, but there is a tendency to locate them from eighteen to twenty-four inches above the floor so that they may be used with greater convenience. Being below eye level and matching the wall, receptacles so placed are inconspicuous and have the advantage of keeping the cord off the floor so it does not interfere with cleaning.

CONVENIENCE OUTLETS

Now as to the various convenience outlets, such as for radio. This outlet provides ground and antennae so that you can use your radio without rigging wires. A radio outlet should be combined with an ordinary outlet so that power will be available. Should you be uncertain as to where your radio will be placed, you may wish two or more such combination outlets in the room, thus giving flexibility of furnishing.

Another convenient type of outlet is that for an electric wall clock. This type outlet permits the clock to hang flush against the wall with no wires showing.

There are weatherproof outlets for exterior Christmas tree lighting and other uses. Other outlets may be provided on the porch or terrace for a percolator, toaster, lamp or electric fan. Then there is a special light which kills flying insects as they brush up against live wires.

Garden lighting is to be considered. Fountains, plant groupings, pools and garden approaches can be most effectively illuminated so that evening guests may enjoy the beauty of your surroundings. A croquet ground may be flood-lighted. Lighting of walks and drives is important. You can use electric soil heating in your greenhouse or hot bed, heating wires thermostatically controlled being run through the soil.

In this connection, it is interesting to note that plants requiring a long growing day can be artificially lighted before sunrise and after sunset, so that they may be grown in Spring or Fall.

Now to consider each room in detail.

You will probably first enter the living room. A switch with separate controls for center lights and base plugs should be provided so that you can control both sources separately as well as together. Your radio and clock outlets should be located. An outlet at each end of the top of your mantel may come in handy for electric candles or other purposes. If you plan a table in front of the fireplace, a recessed floor outlet should be provided so that you can have a lamp on the table.

DINING ROOM

In the dining room, there may be a center fixture and wall fixtures on either side of the serving table. Or perhaps you are one of those people who like to have candles on the table, and will use side lights for illumination while the table is being set. If you ever want to sell the house, prospective customers may wish a center fixture. For about three dollars you can have an outlet box in the center of the ceiling, the wires being turned back so that the circuit is dead. A special kind of box permits plastering right over it. If you later decide on a center fixture, all your electrical contractor has to do is to locate the center of the ceiling, break through, and there is the necessary outlet.

You may wish to percolate coffee at the table, make waffles, welsh rarebit, etc. You need an outlet recessed in the floor; the cord is threaded through the carpet. You might prefer to do this special cooking on a tea wagon. For that purpose, an outlet should be provided in the chair rail near the hostess' chair. A buzzer to summon the maid is desirable. Several base plugs should be provided for lamps.

If you have a breakfast nook, by all means have a receptable with warning light (which glows when current is being used) to take care of your electrical table appliances. Such an outlet would generally be placed slightly above table height, say about thirty-six inches from the floor. Of course you will want a ceiling fixture.

The kitchen is a problem in itself. Once work centers are established, it is easy to locate lights over them, which may be recessed in the ceiling and covered with a panel of diffusing glass. Wall outlets are necessary for the mixer and various other electrical appliances that enter into the preparation of a meal. One duplex outlet at each work center will answer every requirement. An outlet at the sink for a dish washer is advisable, as is one for an exhaust fan. A clock outlet is almost a necessity.

Of course you will want a separate outlet for your refrigerator, and maybe

(*Continued on page 87*)

Let electricity do its best for you

CONTINUED FROM PAGE 26

one for an electric stove. These should be "hot" outlets, on circuits separate from the house lighting, as should your outlets for appliances. You can provide for a small radio by having a radio plug and "hot" outlet combined; this radio can be carried up to the guest room or elsewhere should the necessity arise.

Remembering the principle of controlling light as you advance, the upstairs hall light should be controlled from below. If your house is small, with no lavatory on the first floor, maybe you would want to control the bathroom light from the first floor so that a guest would not have to fumble in the dark for a switch.

From upstairs, it should be possible to control the light in the first floor hall, the switch being several feet from the head of the stairs so that one will not stumble downstairs when feeling for the switch in the dark. This same switch plate is a good place to put a general illuminating or master switch which controls all the lights in the house; once switched on, the lights can only be switched off from this same point. Should the presence of burglars be suspected, the whole house can be flooded with light from this one switch. An alternate place for such a switch is in the master's bed room.

BED ROOMS

In bed rooms, there should be a ceiling fixture and base plugs, not more than six feet apart. Possibly there should be outlets for an electric clock and a radio, also for an electric fan. Generally the base plugs would all be "hot", only the ceiling fixture being controlled by a switch. Lighting for dressing tables can be worked out from wall outlets. Closets should have a ceiling light controlled by a pull chain or a door switch.

A small lamp set in the baseboard under the bed and controlled by a switch is most handy particularly for children's rooms. This light might be controlled by a noiseless mercury tube switch so that no click will wake the children. A lock switch can be provided so that the children can not turn on the light when parents have left the room.

The bathroom may be served by two lights, one on either side of the medicine cabinet, and also by a ceiling fixture. Each of the side lights may, at no extra cost, be combined with a convenience outlet so that an electric curling iron, electric razor, or other appliance may be conveniently used. Make provision for the use of ultra violet and infra red ray lamps. Be sure to have a switch at the entrance, instead of depending on a pull chain. This extra two or three dollars is well worth spending.

It is not a bad idea to have an outlet alongside of the lavatory and forty inches from the floor, so that an electric heater, sun lamp or hair dryer can be plugged in. Possibly a permanently located sun lamp may be desired.

For the shower compartment, a special light can be used that is impervious to water; the switch should be outside the compartment. Ordinarily, the light from the bath room ceiling fixture [illegible]

Should you have an attic, you may wish now to consider making provision for the lighting of possible future rooms. Or to have an exhaust fan for summer cooling.

Coming back to the first floor, be sure that a switch is properly placed to control basement lighting. Very probably this switch will be of the "warning light" variety. The cellar stairs should be well lighted and there should be a light to illuminate furnace or boiler. Ceiling illumination is best for the recreation room, with particular attention paid to spacing if a billiard or ping pong table is to be used. Of course there should be several base plugs for lamps, electric toys, and the ever necessary radio outlet. If there is to be a work room, outlets and, possibly, power circuits should be provided for electric tools.

The laundry or housework room should be wired for clothes washer, ironer, sewing machine, etc. Electrical apparatus now has flat tops of table height so as to provide auxiliary work space. A light should be placed over the tub so that one can see down into it while working.

The protection which electricity can afford should be considered. Burglar alarm and fire alarm systems are worth their slight extra cost because of the sense of security they bring. Perhaps you will wish to consider night lights.

Inter-communicating telephone systems, or a "vocalphone" system whereby you can talk with someone at the front door from upstairs, from the basement or the kitchen will be sure to save many steps.

THE GARAGE

Garage lighting should be controlled from the house as well as from the garage itself, another application of the useful two-way switch. A light should be placed over the motor of each car, and a duplex outlet provided for a portable light and electric tools. A time switch to control the garage circuit may be desired. The switch is set to turn on the lights in front of the garage just before the owner expects to be home. This same switch can also be wired to control the porch lights and garage doors. A microphone attuned to the sound of the horn, or a photo cell actuated by the headlights may be better for controlling this switch, as the time of arrival may vary.

All these little extras may sound as if they cost a lot. But the added cost is really very little. After all, it is your house. You will pay for it. You will live in it for many years. Consider cost on a years-of-service-and-comfort basis. Extra base plugs and switches will probably be no more than two and a half to three dollars, clock and radio outlets but three dollars each, if planned for when the house is built. Of course the cost is far greater if additions or changes are desired after the house is erected. Therefore economy and efficiency both demand that your requirements be clearly decided on so that architects will plan and contractors bid on what you want rather than on their interpretations of your minimum requirements.

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A&F Co.



A CLEVER space-saving idea is this innocent looking bookcase, which conceals a complete bar. In the home of William Cowles, Ansonia, Conn. Isabel Peirce, decorator



AT the right is the bookcase transformed into a bar. The lower part opens out revealing shelves and sections to hold all of the necessary bar equipment

Game rooms

CONTINUED FROM PAGE 29

And while on the horse race subject, we might mention "Derby Day" which is a miniature Atlantic Derby requiring only about six feet of surface for the course.

For the very active or restless guests there is an indoor quoit game called "Shu-Quoi". The quoits are of hard rubber and the pins are mounted on rubber discs. Naturally, the pins can be placed at any distance apart according to the sex and taste of the participants. Strong right arms with unerring aim will enjoy the "Bull's-Eye" dart board about 2½′ square made of cross section lumber and, therefore, practically everlasting. The "Poker" dart board is the same size, but made of cork and as the name implies, is covered with brightly reproduced playing cards. Standard weighted darts with feather heads are used.

So as not to exclude those with Annie Oakley tendencies, we show a drawing of the "Pigeon Shoot" and mention the "Floating Ball", both targets to shoot at with a spring gun and rubber-tipped darts. The "Floating Ball" is very professional, as you must hit the ball which floats in a current of air created by the little motor in the base of the stand. The effect of the invisibly suspended ball might be termed magical and the eye and hand must be coordinated to score a hit. In the "Pigeon Shoot" the birds "roost" on arms which are in turn attached to a spiral rod. The rod is raised to its full height and lowers itself by gravitation. The spiral causes the birds to revolve with increasing speed as the shaft descends into the base. The bird falls over when a hit is made, but is kept attached to the arm by a small chain. A double barreled spring gun with rubber-tipped projectiles is used. The entire stand is of lightweight metal, is about 6′ high when extended, and is collapsible.

Finally, there are the collapsible tables which complete the furnishings of the perfect game room, such as a specially constructed round poker table, about 8′ in diameter, felt-covered, with spaces for chips, etc. Portable billiard tables are both juvenile and adult from 4′ x 2½′ to the most practical size of 7′ x 3½′; height 32″. These tables are furnished with complete playing equipment, including cue chalk. And as necessary as a new oil burning furnace is a folding ping pong table, either 4′ x 8′ or 5′ x 9′.

The dramatic game room which is illustrated in color at the beginning of this article is the last word in playroom decoration. Its chief feature, which inspired the color scheme of the furnishings, is the mural occupying one entire side wall. It was painted by Witold Gordon who also did the gay sketches of the games shown on pages 27, 28 and 29 and illustrates most amusingly the various types of popular drinks. On the other side of the room is a commodious bakelite bar with a glass top illuminated from underneath. Tables have sturdy bakelite tops, burnproof and spot-proof, and the seats of the metal chairs are covered in serviceable leather—a clear, bright yellow tone. Leather in a soft green that picks up the various greens in the mural is used to cover the big curved couch. The floor, of mastic tile, has an interesting modern design in green, white and brown. This smart room, is in the home of Richard H. Mandel, at Mount Kisco, N. Y. Edward Stone was the architect and Donald Deskey the designer and decorator.

—Vincent Abbott



★

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A fine sense of economy directs you to HYASTAN Rugs. They are surprisingly moderate in price and they wear—a lifetime! They are hand woven by skilful artisans steeped in generations of traditions of perfect rug making.

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Natural color photograph...First Class stateroom, S.S. LURLINE, taken immediately prior to departure from San Francisco for Hawaii.

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This lovely, rich green seamless carpet lends a note of calm stability to this entrance hall. It forms an ideal base for the light colored walls and furniture. Mohawk Broadloom are available in 26 colors; in widths from 27 inches to 18 feet. All are soft, deep, luxurious carpets.

ROOM DECORATION STARTS AT THE FLOOR

. . . says Lurelle Guild, emi nent interior decorator and designer who created these lovely rooms on foundation of Mohawk floor coverings

■ Floor coverings are the base of all in terior decoration. The choice of furni ture, drapes, and accessories spring from their mood. The entire unity o the room has its origin there.

Mohawk Rugs and Carpets contribut much to the art of interior decoratio because their patterns are authentic– inspired by the works of the Master In range of design and color they len themselves beautifully to original an unusual decorative themes.

And Mohawk's many weaves provid a floor covering for every purse an purpose. Mohawk Chenilles, Wilton and Axminsters are famous amon those best informed. The exclusiv Mohawk Chenille-craft ingeniousl combines features of all three in single fabric. The Mohawk label assur unexcelled quality and reasonable pric

Visit your Mohawk Dealer today t keep informed on what is new an beautiful in floor coverings. Send fo Mohawk's new book, "33 New Ideas fo Charming Homes", a compilation o practical decorative help, collected an edited by home decoration authoritie This book, costing thousands of dolla to publish, is yours without cost o obligation.

The soft, unobtrusive colors and delicate design of this Aubusson Rug exemplify the popular trend toward light colored floor coverings. This rug is appropriate with Louis XVI, Georgian, or with Regency furniture so favored today. This rug is Chenille-craft made only by Mohawk.

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For the handy-man



A SIMPLE little tool carrying-case like this can be made by the handy man himself and is invaluable for taking the right tools where they are needed

ASK any male American of marriageable between twenty-six and sixty what sort of a store he likes best to shop in and ten to one it will turn out to be a hardware store. He may have a preference for marine hardware, or perhaps he spends half-hours in front of a window-ful of gadgets for his automobile, or the corner radio shop may meet his fancy, but most likely it will be just a plain hardware shop where he can find those hundreds of little items which may be used to advantage about the house and which he has always been meaning to buy.

There is, in truth, something wholesome and clean about a hardware shop, with its shining array of tools and cutlery, its orderly rows of drawers and shelves, its sturdy bins and kegs containing nails, twines and everything else that's useful.

In fact most every man feels that it would be a pretty slick idea to have a complete hardware store in his own cellar or garage, and many do have extremely well equipped work-shops and storerooms. But, although the average man has not the time or space to devote to a professional workshop of his own, he does have need of some sort of tool-and-repair equipment, for there is a constantly recurring number of little things about the house which need attention: little things like loose table leaves, squeaky hinges, a new night-latch to put on, or worn electrical connections.

There are now at all hardware shops portable, equipped units available which hold nearly as big an assortment of tricks as a regular hardware store. The chief objection to them is that no matter what you want to fix, you have to tote along all the rest of the repair tools and hardware. Then, too, in buying a ready-made assortment you miss all of the fun that goes with choosing each item individually, and if tackled properly the outfitting of even the simplest of repair closets could be strung out for practically a lifetime of hardware shopping.

The first assortment of tools a man buys is generally a carpenter's kit. Shown on this page is a home-made carrying-box and a simple assortment of tools. With these few tools you could tackle almost any of the smaller repairs either inside or outside the house. Most of these tools will be recognizable to anybody; only a few of them need any special mention. The automatic drill for instance . . . (it is the tool all the way to the left in the array below); this is about as handy a contraption as has ever been devised; it will bore holes in any wood at a great rate of speed, and with little urging. In its handle are stored six drills of different sizes, and you should bear in mind never to start a screw into wood without first making room for it with one of these drills. Its careful use will save many a split board. Although the most expensive of the tools shown, its purchase will be well worth while

(Continued on page 90)



THIS is a beginner's assortment of the really essential tools that will allow for his adequately taking care of all the minor and simpler repairs that constantly crop up for attention about the house

FORMAL or informal — for summer

Mode use



1.

2.

3. Crystal drop fringe, suggested for Colonial glass curtains in a formal bedroom.

4. Cotton trimming furnishes interest for slip covers in a country home.

5.

used with pure silk taffeta

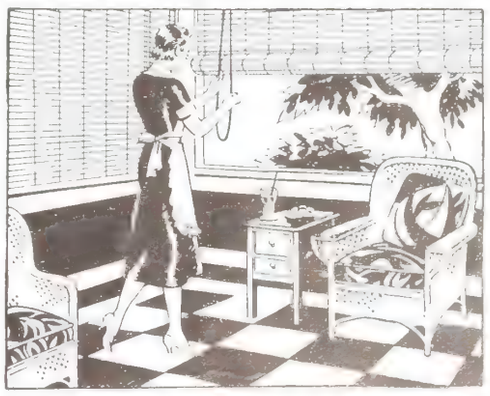
House & Garden

trimmings in particular for interesting room treatment! There is no surer way to achieve decorative variety, color accent, individuality and striking effects than to tastefully blend textures with trimmings.

Your decorator or favorite shop will be pleased to show you new trimmings by Consolidated.

CONSOLIDATED TRIMMING CORPORATION

27 WEST 23rd STREET NEW YORK CITY



YOUR PORCH, ALSO

can offer Summer Comfort

WARREN'S PORCH SHADES

— are just another way to spell Summer Comfort on your Porch. Porches were made to enjoy. Rain, glaring sun, and strong winds must be kept out if the Porch is made the liveable room it should be for family enjoyment. WARREN'S Porch Shades ventilate without admitting draft, and exclude sun and rain.

WARREN'S "Ideal" and WARREN'S "Rayn-tite" Shades come in all standard widths and drops, and in Sylvan Green, Woodland Brown and Natural. Durable, inexpensive, stylish. Your dealer may have them, but be sure to fill out and mail the coupon below. Do this today.

NAME

Living Address

Warren Shade Co.

Minneapolis Minnesota

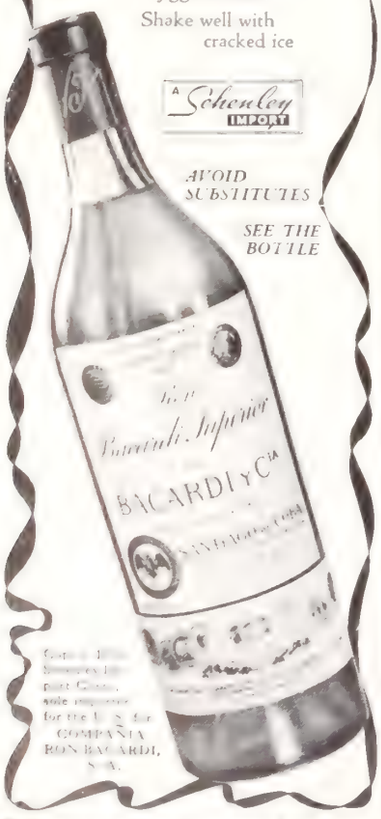


WIN THE LADY'S SMILE, SEÑOR, WITH A BACARDI COCKTAIL MIXED LIKE THIS

Juice of ½ green lime
½ teaspoonful granulated sugar
1 jigger Bacardi
Shake well with cracked ice

A Schenley IMPORT

AVOID SUBSTITUTES
SEE THE BOTTLE



Trade-mark registered in the United States Patent Office, and in other countries, wherein the advertising, sale or use thereof is unlawful.

For the handy-man

(CONTINUED FROM PAGE 89)

Another invaluable aid is the little nail set, shown all the way to the right on page 89. This is used to give the final shove to a finish nail after it has been driven close to the surface of the wood. It saves hammer marks on the wood and allows the hole to be neatly plugged up with putty.

The two little saws, one a coping saw and the other a keyhole saw (so called) will be found most efficient for cutting corners, and with a little tempting can be persuaded to cut out curved valance boards and the like. The keyhole saw also is the instrument that is most useful for putting locks on doors and cutting through the center of boards. First you bore a hole large enough to start your saw through, and then enlarge with the trusty keyholer.

Also on page 89 is a hammer, of which we would say don't buy a cheap one—a 75 center will be about right—and don't get a very heavy one. The heavy ones are all right for carpenters nailing together 2 x 4's, but a fairly light one is all you will need. Of course you will need a screwdriver—make it the ratchet type, it only costs a little more and will keep you from mashing the slots of your screw-heads. A rasp, a rule and a plumb-bob finishes out this simple tool set. The uses of all three of these are fairly obvious.

The carrying box, or tray could very easily be built at home. It holds all the tools shown on page 89 and an adequate supply of tacks, small nails, etc. A good size to make this box would be 16 inches square by 3½ inches deep. The extended ends are slotted to carry two saws (hand saw and rip saw). Instead of filling the little compartments in this carrier with loose nails, screws, etc., it is suggested that you keep all such small stuff in little boxes or, preferably, in small glass jars with screw tops. Then, when you are off for some slight job about the house, take along just whatever hardware you may need to use. If you have ever spilled a tray containing some ten thousand nails, screws and such-like, you will see the reason for this suggestion.

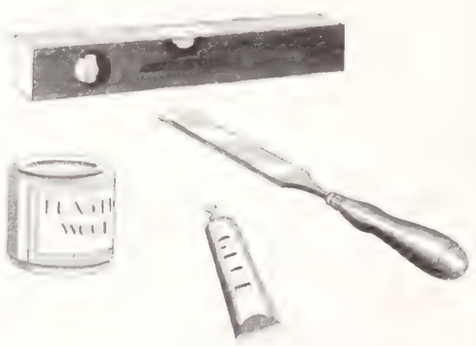
Together with these jars or boxes of nails, etc., keep a small oil can, some sandpaper, a can of putty, a tube of glue and a tin of plastic wood. These are essentials, but as they are not needed for every job they are best kept on the shelf, each in its allotted place.

At the bottom of this page is shown a sort of secondary group of tools. These, with the possible addition of a plane, will eke out the original kit to allow for more major work around the house, and also the making of simple bits of furniture, etc. The hatchet needs no introduction; it's a destructive weapon in any hands. Next to it is a husky box chisel that will keep you from ruining your screwdriver

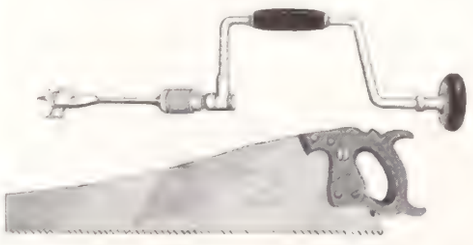
(Continued on page 93)



THE tools shown on this page will eke out the beginner's assortment on page 89 so that the handy-man may begin to branch out and tackle more advanced work

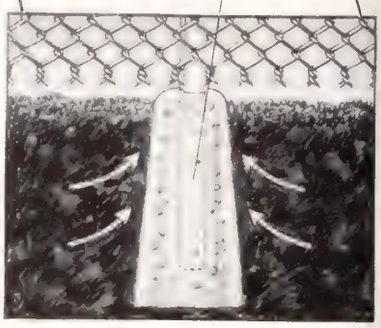


ABOVE are a hatchet, a box-chisel, a mallet and the invaluable pliers. To the right are sketched a level, a [illegible]" chisel, a can of plastic wood and a tube of glue



A GOOD medium-size saw, a ratchet brace and a plane (not shown) complete a set of tools that will enable the handy-man to tackle practically anything less than a cabinet-making job

why Cyclone fence posts "stay put"!



THE CYCLONE WAY Deep post hole with *wide* base below frost line assures solid footing for post and fence. "Heaving" of ground from frost and thawing cannot lift post.



THE ORDINARY WAY Posts are jammed into rough holes dug in the ordinary way. Foundation is wider at top. Frost gets under shallow concrete footing, "heaving" posts upward.

● Cyclone-built fences don't lean after a frost! For Cyclone's erection crews are trained to build fence for *permanence*. The cone-like post holes, built to rigid specifications, have wide bases and small tops so that the heavy concrete "foot" won't work out. And because the posts are deeply anchored in cement well below the frost line, they *stay straight!*

This painstaking erection service is every Cyclone Fence owner's insurance against heavy repair and maintenance bills. Before you buy fence, find out about quality of installation. It will save you money. And be sure that you read the new Cyclone booklet, "Fence—How to Choose It—How to Use It."

GET THIS FREE BOOK ON FENCE!

It will take you into the facts that determine fence quality. It will enable you to protect yourself in a fence purchase. It may save you a costly mistake. No matter how small or large your fence requirements are—you need this booklet before buying. Use the coupon at once.



CYCLONE FENCE COMPANY
General Offices: Waukegan, Ill.
Branches in Principal Cities
Pacific Coast Division: Standard Fence Co.
General Offices, Oakland, Calif.

MAIL COUPON FOR FREE BOOK

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Dept. 541
Please mail me without obligation a copy of your book, "Fence—How to Choose It—How to Use It."

Name .....
Address .....
City ..... *State* .....

I am interested in fencing approximately .....feet of ☐ Residence ☐ Estate ☐ School ☐ Playground ☐ Institutional ☐ Industrial ☐ Cemetery property

Cyclone Fence
Cyclone is not a "type" of fence, but is fence made exclusively by Cyclone, Keystone Company and identified by this trade mark
United States Steel Corporation Subsidiary



G. W. HARTINGS

Plant grafting

CLEFT grafting is used in working over old fruit trees of undesirable varieties. Sawing off of branch for suitable stub



CLEFT grafting — making the cleft in stub with grafting tool and lifting "mallet

SETTING the scions. Narrow-wedge shape cleft is held open by tool of grafting tool

Scions inserted so all the cut edges covered with grafting wax to exclude air





. . . but you NEVER reach the top

CLIMB!
CLIMB!
CLIMB!

after week, month after month.

or down in the play-room. Old people, sick people *must* have an elevator if they're to get about at all. Well people, strong people *need* an elevator many times a day.



an attractive Shepard HomeLIFT. Simple. Easily installed. Priced unbelievably low. Completely automatic, fully safeguarded. Operates from the lighting circuit. Costs less than a cent a day to operate.

Write for literature.

Representatives in all Principal Cities

THE SHEPARD ELEVATOR COMPANY, 2409 Cole[illegible], CINCINNATI, OHIO

Manufacturers of Electric Elevators

TIMELY ADVICE
For Those Who Plan
TO BUILD - - - - - - TO REMODEL

Send for a copy of this 32-page booklet





A dream realized . . . a home within your budget . . . small monthly payments like rent. Investigate the opportunities offered by the National Housing Act. Insured mortgages may offer the solution to the one big problem which has kept you from having a home of your own.

Build for permanence. You will have 20 years in which to pay. Skimping in [illegible]

"Decide NOW what your home will be like" — in 20 years. Will it be a source of pride; a permanent, livable home or will it be in pieces?

[illegible] many helpful suggestions and a few warnings which, if heeded, will repay [illegible] satisfaction.

[illegible] coupon.

THE STANLEY WORKS

[illegible]

Maker of

STANLEY HARDWARE

helena rubinstein presents her newest lipstick



"terra cotta"

Discreetly the lipstick inspiration of the year is named "Terra Cotta." Insidious color. Lure incognito! For the elegante—for her who shuns the obvious, yet subtly attains allure.

The lipsticks of Helena Rubinstein contain her secret new ingredient. It promotes and protects the natural moisture in your lips—gives them lustre! A youthful sheen.

Exotic shades, too: Red Geranium, Red Poppy, Red Raspberry, Red Coral and "Evening." Ultra-smart new cases! 1.00, 1.25 . . . Youthful rouges to harmonize with lipsticks. 1.00, 2.00, 5.00.

A Precious Quality in Face Powder

Helena Rubinstein's powder is fine as star dust—an invisible veil of cool, luminous flattery. Unusually adherent. Smart shades, in special textures for your particular skin. 1.00, 1.50, 3.00.

Allure For Your Eyes

PERSIAN MASCARA adds silkiness to lashes without a "made-up" look. And it cannot smart nor easily smudge. Black, Brown and the superb, new Blue and Blue-Green. 1.00.

IRIDESCENT EYE SHADOW will lend depth, mystery and allure to your eyes. All smart shades. 1.00.

EYELASH GROWER AND DARKENER, chic finish for lashes, brows. 1.00.

HERBAL EYE TISSUE OIL—New! Corrects, prevents crows'-feet and crepiness. Imparts a youthful and fashionable gleam to eyelids. 1.25.

Let Helena Rubinstein Help You

The artistry of Helena Rubinstein is brought to you in full through her Salons. Here you may secure the priceless advice you so desire regarding your intimate beauty problems.

Helena Rubinstein preparations are featured in all smart stores. Specially trained assistants are there to advise you.

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A WHIP graft being fitted together. "Tongues" are cut in both stock and scion. Photographs on these pages taken at Brooklyn Botanic Garden under direction of Montague Free, Horticulturist

More ways of making grafts



SHOWING method of making cut to form tongue in whip graft. A sharp knife that cuts cleanly is necessary for all this sort of work, and accuracy in fitting the parts together is essential



WHIP grafts after being callused by burial in damp sand, peatmoss or sawdust. The cord which held graft together has been removed from lower to show where union occurs



SADDLE graft—Lilac on Privet. If stock and scion are not same diameter, one or other must be cut off center so cambium layers between bark and the wood may be in direct contact



SIDE view of saddle graft after stock and scion have been properly finished. In this case rooted stock cutting at left is Privet; scion in the operator's right hand is cut from a bush of Lilac

drive an AUBURN and GO Places



Everywhere you drive them, the distinctive Auburn Models offer manifest evidence of discriminating taste.

AUBURN AUTOMOBILE CO.
AUBURN, INDIANA

Do I belong in your cellar?



'es...if you are troubled with Hard Water

low do you know when water is ard?

- ...When the water leaves a ring in your bathtub.
- ...When glasses dry with a dingy film.
- ...When your clothes wash out grayish instead of white.
- ...When there's scale in pots, kettles, and pipes.

Hard water does all these things, and some others you may not have noticed...like clogging up your pores, toughening food, and using twice as much soap as it should.

But, fortunately, it is easy to condition hard water. A Permutit Water Softener,* connected to the waterline, will completely soften the hardest water at a cost of only a few cents a week. The installation is not expensive and will soon save its cost in soap, plumbing bills, and longer life for your clothes...not to mention the luxury of bathing, shaving, and shampooing in really soft water.

Let us tell you all about "conditioned water." Write for the free booklet: "The Magic of Wonder-Soft Water."

Model shown is the fully-automatic Permutit Water Softener with permanent electric control. Other types and sizes are available for the smallest apartment or the largest home.

**Other Permutit equipment will remove dirt, bad taste, and odor*

Permutit

Water Conditioning

EQUIPMENT

THE PERMUTIT COMPANY
330 West 42nd Street, New York, N.Y.

Permutit equipment is distributed throughout the country by authorized dealers

Competition goes to the modern





As is today's tendency, both the prize-winning houses treat the front as the least desirable face, the larger even going so far as to place the entrance about four-fifths of the way back along the house, gained through a flagged alley running between garage and house. The other house has its entrance on the front, opening to a hall between the kitchen and a guest's room and ending at the living room.

In both cases the living room is not definitely divided from the dining room but curtains may be used to segregate the dining space when the table is to be set or, more important, cleared.

The competition rules definitely gave the principal facts about the people who were presumed to be the clients. As a matter of fact, it was to be the same couple, first, rather early in their married life; later, in their middle years. Both were quite typical problems.

Those who desire to approximate what these houses would cost to build in a definite location may do so by finding out the average cubic foot cost [illegible] local builder or contractor [illegible] multiplying that by 19,984.97, which is the approximate cubage of the small house, or 34,466, which is the cubage of the larger. For example, [illegible] builder's cost figure per cubic f[illegible] 40 cents, the small house can be estimated at $7,994, the other, $13,786.

The jury appointed by the General Electric Company to decide this competition was made up of the following:

Ralph T. Walker, New York; Franklin O. Adams, Tampa; Katharine Fisher, New York; Ernest A. Grunsfeld, Jr., Chicago; Harold D. Hynds, Washington, D. C.; Charles T. Ingham, Pittsburgh; Grace Langdon, New York; H. Roy Kelley, Los Angeles; Charles W. Killam, Cambridge, Mass.; Hugh Potter, Houston; Eliel Saarinen, Bloomfield Hills, Mich.

Mr. Kenneth K. Stowell was Architectural Advisor for the competition, Mr. H. F. Richardson, Electrical Engineering Advisor, Mr. John F. Quinlan was the Manager.

For the handy-man

(CONTINUED FROM PAGE 90)

opening boxes. The mallet alongside will likewise keep you from spoiling your hammer by chipping the head.

You will find the pliers put to some use almost every day. The level should be used every time you put up a shelf, and don't laugh at its aid even for hanging a picture.

The saw should be of the cross-cut type and of medium size. It should also be a good one or else you'll spend a lot of money getting it sharpened.

In the brace is shown an adjustable bit. These are comparatively expensive but as they usually come with two bit knives, they take the place of a large set of the regular bits. A ½ inch chisel completes this beginner's assortment of tools. There is no doubt that with this start you will probably end up with a lot of other miscellaneous tools: gouges, squares, a rip-saw, etc., but, anyway, here's how to make your debut as a handy-man.

A LIFETIME CAMP IN A FEW HOURS!



YOU can erect a Hodgson Camp House in an hour or so, on your vacation this year! It comes in sections, with windows and doors in place. Set it up, bolt it, and there it stands—sturdy and strong for years to come! Easily enlarged whenever you want.

One or more rooms with warm, attractive fiber lining. Tight against wind, snow and rain. Rustless hardware. Durable red cedar exterior preserved [illegible] *material required.* $150 and up. Send for Catalog MC-5.

E. F. HODGSON CO.
1108 Commonwealth Ave., Boston, Mass.
730 Fifth Ave., New York City

See the [illegible] Hodgson displays (outdoors at Dover and S. Sudbury, Mass.)—prefabricated [illegible] homes, summer cottages, camphouses, playhouses, greenhouses, kennels, garden equipment, garages, etc.



Termites

Tunnel into the Finest Homes

If you want the true facts about termites and their costly damage, mail the coupon below. You will be amazed at the way these wood-eating insects cleverly tunnel into the finest homes, and without noise or sign eat away the inside of timbers. Ignoring the ravages of termites is costing home and building owners more than $50,000,000 a year. You may have to pay part of this bill.

You cannot see—nor hear termites at work, and only an experienced inspector can discover the extent of their destruction. It is best to have your property inspected for termites—and if there is infestation, secure the service of a reliable and nationally recognized termite control organization.

BONDED TERMINIX INSPECTION

Terminix is a product of [illegible] and is guaranteed by [illegible] Brand [illegible] also the world's largest [illegible] of hardwood flooring. It is a termite control [illegible] proved successful in [illegible] 15,000 homes and [illegible] with special [illegible] year written [illegible] surety bond are issued to doubly protect each Terminix customer. Terminix is nation-wide in scope. No matter where you live Terminix Service is readily available. Sign and mail the coupon for interesting termite literature and—if you [illegible] inspection [illegible]

Free Literature

[illegible] literature on the "Control of Termite Damage."

☐ You may inspect my property for Termites.



Here is a lamp that "belongs" . . . a lamp that goes charmingly with other things, especially if your home is furnished in antiques or reproductions. Yet you'll fall completely in love with it even in the most modern of surroundings.

You may have it in ivory with a scored white parchment shade . . . or in a rich antique English brass with shade of mahogany wood veneer. See this truly lovely lamp at once, wherever fine lamps are sold.

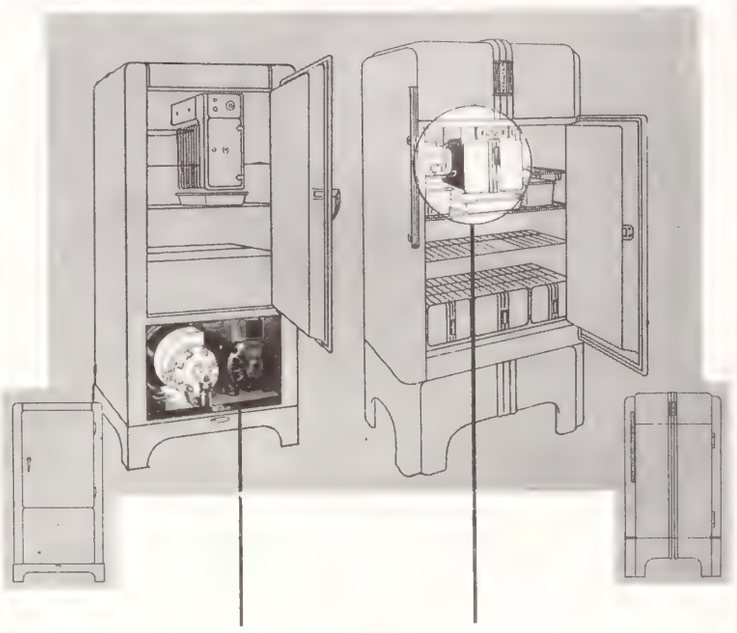
Price complete with shade . . . $6.00

THE BRADLEY & HUBBARD MFG. CO.

Meriden, Connecticut

Cold facts

(CONTINUED FROM PAGE 69)



MACHINERY in the Norge refrigerator operates with a rolling motion said to use less current. Cabinet illustrated—60 13/16" high, 32 3/4" wide, 25 3/16" deep

FOLDING half shelves make space either side of freezing unit in Coldspot more usable. Cabinet designed by Raymond Loewy. 58" high; 30" wide and 23" deep

pièce de résistance. Among the best of its several new models is the medium-size "Queen"—64½ inches tall and 31⅜ inches wide. One of the cleverest ice-tray releases is found in Electrolux—a trigger arrangement that enables one to overcome the strongest resistance with one finger. It is part of the Electrolux platform that every millimeter of space shall be put to good use. Since few bottles are so tall as to take up the entire height of the section allotted to them beside the freezing unit, a folding shelf is placed a few inches from the top, on which small, flat objects can be arranged. A similar economy of space is accomplished by a basket suspended from one of the lower shelves, for eggs or what you please. The gas burner that causes the circulation of cool air—the principle of refrigeration in this box—is protected by a safety device which stops the gas flow immediately should the flame blow out. It is claimed the use of gas as fuel makes this refrigerator one of the least expensive to operate.

The new Crosley is ideal wherever conservation of space is a primary consideration—providing maximum capacity in a minimum area. This achievement has to do with the use of the door to the cabinet for storage purposes, by depressing the inner side to make room for a rack that holds the small things—jars of mayonnaise and jelly, fruit and the like—that ordinarily crowd larger things in the box itself. A decidedly practical feature of this rack is a section in which eggs may be lined up with military precision, doing away with the necessity for a container. In one of the larger Crosleys, measuring approximately 59 inches high and 33 inches wide, the door holds, besides the rack, a folding tray and a basket for vegetables. Other vegetables may be stowed in the lower part of the cabinet itself, which in this particular model has been converted into a non-refrigerated bin.

This year's Norge promises that it will not only last a lifetime but actually improve with use. Its refrigerating mechanism is simplicity itself and is constantly being rejuvenated in a permanent bath of oil. Due to ease of operation, it is said to consume a minimum of electric current. One can practically rebuild the storage space in the Norge to suit one's individual needs and preference by means of an adjustable shelf that can be set at various heights. Rounded corners have been incorporated into the design of this cabinet—inside, to make cleaning easier; outside, to make collisions less disastrous and bruises less frequent. The latch on the Norge door is another of those that are finger-tip conscious.

The Coldspot refrigerator is as beautifully streamlined and decorative as a new motor car, and with good reason—Raymond Loewy, designer of one of our foremost four-wheeled friends, did the job. The corners are gracefully round and, on the door, hinges are metal bars fluted in a Modern-Classic effect. A similar bar, extending from hip to shoulder height, takes the place of a latch and, as one leans against it, opens the door. Even the interior is a potential "Miss America," but, more important, it is very, very practical. The freezing unit, located in the center for more even circulation of cold, is flanked by half-shelves that fold out of the way when it is necessary to make way for tall bottles and the like. Below the bottom shelf are three large compartments like drawers—one for freshening vegetables, one for storing coarse vegetables and one, containing covered glass dishes, for left-overs.

These are the facts. Take your choice. Should the decision be too baffling, the editor of House & Garden will be glad to help by sending you booklets on any or all of these, containing more detailed information.

Color
WITH COFFEE
IN NEW
POTTERY SERVICES

● Cafe au lait, or a small black? No matter which, you'll savor it more in the new pottery services. They're satin-smooth in texture. Gay! Cheerful! Made by Pacific in six inviting colors, Lemon Yellow, Sierra White, Jade Green, Pacific Blue, Delphinium Blue, Apache Red.



● Graceful and gracious! A perfect ending for the evening meal. Pacific's after-dinner coffee service, with smartly styled pot, harmonizing cups and pottery tray in any or all of the six Pacific colors.



● A new and increasingly popular way of serving coffee. Ideal for buffet suppers. Brightly colored coffee bottle with walnut handle. Companion coffee mugs.



● A zestful eye-opener for breakfast in bed. Diminutive coffee pot, holding two ample cups, with correspondingly small sugar and creamer. Harmonizing oval tray to complete the set. All Pacific colors.

Sold at leading department stores. Moderately priced.

FROM COLORFUL CALIFORNIA
Pacific
POTTERY

Division of PACIFIC CLAY PRODUCTS, *Los Angele*

THE SUN Shines



ON MEZTEC

... garden furniture fulfilling the essential requirement of appropriateness.

With its roots of origin imbedded in sun-drenched Southwestern America, this superbly comfortable, weatherproof furniture has been designed by us to meet all requirements of modern usage.

The arm chair and ottoman illustrated are of wrought iron in white with natural color rawhide binding. The pad, in tan sail cloth, edged with white, may be obtained in colors of your selection. The chair is $37.50, ottoman, $20.00.

A check will bring about immediate prepaid shipment of either or both of these pieces. Photographs of other pieces mailed on request.

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This much more in a Shelvador



EXCLUSIVELY IN
CROSLEY
ELECTRIC
REFRIGERATORS

Speaking of Poppies

[illegible] with [illegible] of [illegible] [illegible] [illegible]

HOW *to guard against tree* SUICIDES



The illustration above shows a tree that is destroying itself by means of a Girdling Root which is slowly but surely cutting off its nourishment, and will eventually bring death by strangulation unless this condition is recognized and remedied.

Look around your grounds and you may discover a fine Maple, Pine, Oak or Elm with a large amount of dead wood at the top—a pronounced yellowing of the foliage—and a constricted trunk, lacking the normal outward "flare" at the base. ∽ Suicide by Girdling root is not one of the most common causes of death in Shade Trees—but it is a good example of the type of hazard constantly threatening the life of your trees, which can best be combatted by PLANNED PROGRAM protection. ∽ Bartlett's "PLANNED PROGRAM for Shade Tree Care" offers you a service of regular periodic inspection and reports on the condition of your trees—assures early "spotting" of all kinds of tree troubles—and the adoption of *economical preventive* measures to correct them during their early stages. ∽ Write for your copy of our attractive PLANNED PROGRAM folder. It shows how you can safeguard your investment in trees at minimum expense!



Under PLANNED PROGRAM Care, trees with V-crotches are detected and strengthened by bracing before serious damage occurs. What's more, if you have PLANNED PROGRAM protection when your trees are young, the formation of V-crotches can be prevented, by judicious pruning.

The F. A. BARTLETT TREE EXPERT CO.

Tree Research Laboratories and Main Office
Stamford, Conn.

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BARTLETT



WITH thoughtful study the greenhouse can do as much as anything on the entire plot to create an entirely new, refreshing atmosphere. This one is for a Spanish or Italian house

Greenhouses attain architectural quality

(CONTINUED FROM PAGE 45)

sible. Also they offer wide choices in details, allowing the client to choose between types of windows, types of shutters, the placing of windows and doors, chimney designs, and most important of all, they permit a variety in the pitch of roof so that it may harmonize with that of the main house. Formerly almost any change was synonymous with considerable expense, but by careful thought and means of interchanging units there is now a generous assortment of designs possible for the price (or near-price) of the stock greenhouses and workrooms.

A greenhouse can hardly be expected to improve a house unless it is considered as a design problem by a specialist. Merely having one erected somewhere hit-or-miss on a site without planting cannot be expected to perform wonders in landscape improvement. But refer to the upper drawing on page 44. Many the Colonial houses which look too severe and too abrupt, as though frowning with Puritanical aloofness. This type of house can be made to look more genial if it allows a pergola to introduce it to a workroom-greenhouse, and better still, if it balances a garage on one side with a greenhouse on the other.

The Cotswold type of house in its natural habitat is intimate and integral with the garden because there are terraces and small enclosed gardens partly walled in by wings and pavilions of the house. Divorce the house from these elements and it becomes a lonely barrack. Refer back to the large, lowest drawing on page 45, and see how the workroom of the greenhouse fosters the charm of the typical English manor. With the workroom and greenhouse situated as they are there is created a logical reason for the pool or sunken garden, there are inviting vistas, and there are half-hidden inducements to stir the imagination. The secret of good garden planning is the creation of outdoor "rooms" which reveal only enough at a time to fill the eye and intrigue it to explore the next "room". What better means are there of instilling variety and interest in a garden than a workroom which recalls the design of house, allied with connecting walls and pergolas, not to mention the glass walls of the greenhouse itself filled with blooms?

Just as the surroundings and planting of a house can make or break it, so with a greenhouse. All too often in the past the owner has confined all plant life to the interior, and denied his garden the charm of intimate architecture fittingly planted. The American abroad is usually far more envious of the magnetism of the *ensemble intime* than of the palazzo of any Doges, yet he is prone to forget on returning home that any building the size of a greenhouse or garage offers brimful opportunities to gain the very effects he coveted abroad. The little vignettes of a variety of greenhouse workrooms offer some ideas as to how these may be planted and related to their surroundings.

There are certain economies which may be practiced in erecting a first-class greenhouse or workroom. In the past it has often been felt by the owner that because his house had a masonry foundation, so too should the greenhouse. The foundation wall of the latter extends only about three

(Continued on page 103)



NO matter what period of French architecture the house may be, the greenhouse workroom can be designed to help the effect, like the small dependencies of French houses

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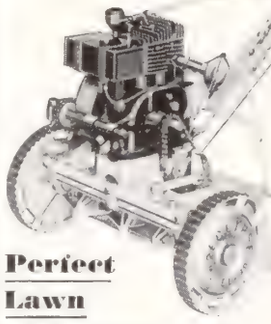
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THE GARDEN MART

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BARGAIN COLLECTIONS. 6 Roots only $1.50. If you will leave the selection to us, we will send postpaid 6 named Giant Flowering Dahlias, value over $4.00 for only $1.50, or 12 named varieties, value over $8.00 for only $2.75. Each variety labelled with its correct name. Burpee's Seed Catalog mailed free. W. ATLEE BURPEE CO., 753 BURPEE BLDG., PHILADELPHIA.

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THE REAL BLUE SPRUCE—from the mountains of Colorado. I will prepay to you extra strong, Good 2 year old trees for 10 each in lots of not less than 25 trees. I pack them so they arrive in good growing condition. H. D. BELCHER, BROOK FOREST, COLORADO.

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ASIATIC RHODODENDRONS. Many rare species of tested hardiness are contained in our Life List. JOS. B. GABLE, STEWARTSTOWN, PA.

FOR THE WINTER GARDEN, for Fragrance, for Summer Bloom, to attract the Birds. Write for Free Bklt. A. M. LEONARD & SON, PIQUA, OHIO.

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BUGS AND THINGS

It is generally true that early season insect pests are neither numerous nor as destructive as those of June and July, but no experienced gardener can deny that at least two kinds of them can do an amazing amount of damage even before the leaves of the plants on which they feed are fully out.

First of this unholy pair is the tent caterpillar, whose eggs hatch out on the twigs of Wild Cherry and Apple just as the leaf buds burst. Tiny at first, these beasts grow fast and soon extend their operations until, in really bad cases, the trees are entirely defoliated. Much can be accomplished by literally rubbing the caterpillars into oblivion while they are tiny and still occupied in starting their "tents". Later on, you must resort to burning the nests in the evening after the caterpillars have returned to them after the day's work.

At about the same time as the tent caterpillars hatch out there [illegible] arrival on the scene. It's out of the [illegible] much good, but you can keep them [illegible] spray if you don't let [illegible] much of a head start.

SPRING PLANTING

With the exception of the hardy bulbs and the very early spring blooming things, practically all kinds of plants can be successfully moved while the new growth is still dormant or only slightly started. There need be no hesitation, therefore, about setting out now the great bulk of those shrubs, trees and perennials which your garden may need. Very soon, too, it will be planting time for Dahlias, Waterlilies, Gladiolus and summer-flowering bulbs generally. In short, the motto of the day is: buy and plant.

GLADIOLUS—Cont.

BURPEE'S SPECIAL MIXTURE includes the choicest large-flowered Gladiolus in a well-balanced assortment of the leading colors. Best flowers for garden or cutting. Large bulbs; 60c per doz.; $1.00 per 100, postpaid. Burpee's Seed Catalog mailed free. W. ATLEE BURPEE CO., 753 BURPEE BLDG., PHILADELPHIA.

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FOR VERY SHADY PLACES, where grass cannot grow, try Evergreen Pachysandra. Strong, vigorous plants only $5.00 per 100, $45.00 per 1000. For semi shady positions, Evergreen Periwinkle, $8.00 per 100, $70.00 per 1000, 250 at the thousand rate. Booklet, "The Good Samaritan of the Garden," upon request. HUGH B. BARCLAY, NARBERTH, PA.

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PLANT BLACK WALNUT PEDIGREES for shade and crops. Thin shells, huge kernels. Rapid growth. Crop of [illegible] Send for illustrated folder of Pedigree nut trees. LIVING TREE GUILD, DEPT. H, 386-4TH AVE., N. Y. C.

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ORCHID PLANTS fine for greenhouse. CAROLINA ORCHID GROWERS, INC., SOUTHERN PINES, N. C.

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HOODACRES DELPHINIUMS. Spring Special. Hoodacres Rich Quality Improved Strain [illegible] ($3.00), all for $4.50 postpaid. Good condition delivery guaranteed. Have your own Delphinium seeds. THE [illegible] FARGE, SANDY POINT, [illegible] DALE CO., [illegible]

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THE GARDENER'S CHRONICLE. America's finest garden monthly, brings you a wealth of up-to-date information every month in the year. Whether your interest is in rock gardens or greenhouses, in roses or in vegetables, you will find the Chronicle helpful, stimulating and practical. Clip the ad for thrifty special offer of 7 months for $1.00—regular [illegible] CHRONICLE, 522 G. HUGH AVE., NEW YORK CITY.

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"MOONGLOW ORCHID" A great novelty from the Orient introduced for the first time. The mature foliage glories in all the delicate orchid coloradapted to indoor as well as outdoor culture. Full directions with each packet of seeds. Postpaid [illegible] ERT, 921 MONTG. AVENUE, NARBERTH, PA.

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BERBERIS VERRUCULOSA, hand-some bronze glossy foliage in winter. $1.00 each. Ilex bullata the hardiest and best variety of all. $1.00 each. Descriptive catalog on request. HUGH B. BARCLAY, NARBERTH, PA.

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TRAILING ARBUTUS. Superior pot-grown specimens developed from seed by a special system which eliminates the well known mortality of the species. Flowering size (3 years) $1.50 each, 6 for $7.50, $13. doz. Second size $1 each, 6 for $5, $10 doz. Full cultural directions. See ad, page 96. Mayfield, Inc.

HERBS. A select [illegible] Herb enthusiast. Send for

SCENTED-LEAVED GERANIUMS. Twenty varieties. Price list on request. OLIVE HILL GARDENS, COPPAGE

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CLEMATIS. [illegible] WILLIAM N. CRAIG, FRONT ST., WEYMOUTH, MASS.

WATER LILIES

WATER LILIES. [illegible]

Still Time To Plant

Reg. U.S. Pat. Off.

The New Pink Phlox and New Barberry



New Phlox Columbia
Plant Patent 118
25c each
Single Plants 50c
Lots of 5 for $2.25 12 for $4.50

Both these plants can still be shipped any time during May, and when planted out will start in growing vigorously. But don't put off ordering, for there is only a limited quantity of big plants left.

New Phlox Columbia

Plant Patent 118

It's a perfectly gorgeous cameo pink with faint blue eyes. Nothing like it in all Phlox-dom. Blooms bounteously. Free from mildew and insect pests. Grows vigorously. Absolutely hardy. For other new things, send for catalog.



New Barberry Mentorensis
Plant Patent 99
Extra fine 2 yr. plants
Single Plants 75c
12 for $6. 100 for $45.

New Barberry Mentorensis

Plant Patent 99

The marvel is its rich, glossy foliage is not completely dropped until March, and is at once replaced with new. Is heavily thorned. Erect growth requiring no pruning. Ideal for hedges and foundation planting. Thrives equally well in acid or alkaline soils. A grand shrub in every particular. Prices surprisingly low for so meritorious a new thing. For other new things, send for catalog.

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Familiar plants lead the way to Garden Success

In the mad rush for "late novelties," older and more reliable perennials may be overlooked, to the detriment of the garden and the sorrow of the gardener. And many times the novelties cost more, and are worth less, than their ancestors.

Special Introductory Collection of Plants for Rock-Gardens

Achillea tomentosa. Yellow.
Ajuga Tottenhami. Purplish red.
Aquilegia alpina. Bright blue.
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Epimedium macranthum niveum. White.
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Heuchera (Coral Bells).
Lychnis viscaria splendens fl. pl.
Primula japonica
Primula veris. Golden yellow.

THIS COLLECTION of 12 Rock Garden plants (one of each variety) for **$3.50**

Postage prepaid east of Mississippi River

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of Rose, Flowering Trees, Shrubs, Evergreens, Old-fashioned plants—accurately pictured, truthfully described—mailed on request to points east of the Rocky Mtns. (if west of Rockies please send 50 cts. for catalogue).

BOBBINK & ATKINS

Box G **Rutherford, New Jersey**



WALTER B. WILDER



Chrysanthemum arcticum, shown above, is one of the easiest and best of the fall-flowering plants suitable for rock gardens. From late September until hard frost it is a mass of white and gold "Daisies". At the left is *Oxalis bowiei,* a lovely Wood Sorrel from South Africa, with very effective pure pink blossoms

May for enjoyment

(CONTINUED FROM PAGE 43)

position, or constitution, and never conspicuously thrives as does the gray-leaved form. These Sedums do not begin to bloom before the end of September in my garden.

Chrysanthemum arcticum is a joy to the gardener looking for autumn-flowering rock plants. It is lavish in its blossoming, appearing, indeed, like a foretaste of winter's drifts with its masses of cold white flowers, beginning in late September and carrying on until the frosts. But it is a pleasant possession during the summer also, for its leaves are thick and dark green and very aromatic when pinched and it makes shapely masses. It is best seen as in the illustration with its back against a stone. An easy, friendly plant.

A Saxifrage, not commonly seen, adds interest and its quaint beauty to the late congregation of flowers. This is *Saxifraga cortusaefolia.* It belongs to what is known as the Diptera group of this great rock garden family, the same group to which also belongs the old Mother of Thousands, *S. sarmentosa,* often seen in greenhouses, overflowing its pot with its round decorative leaves. This is supposed to be a group with tender constitutions for they are always spoken of in English garden books as not quite hardy. But both the Mother of Thousands and *S. cortusaefolia* have grown in my garden for many years, and endured last winter's subzero temperatures without flinching. It is more likely to be damp than cold that affects them disastrously in British gardens. *Saxifraga cortusaefolia* is a Japanese rock plant. It makes a loose rosette of almost waxen leaves, rounded and lobed and of a rich shining green hue, out of whose midst rise the flowering stems to a height of about eight inches, carrying their light burden of starry white flowers in a full irregular cluster. It grows here in a situation that slopes a little to the north and has at its back a small evergreen tree that further protects it from the full force of the sun. The soil is rich and full of stone chips so that the drainage is free at all times. It begins to blossom here late in September or early in October.

And now to speak of the bulbous plants that will, if we give them a chance, do so much towards the decoration of the autumn garden. Unfortunately these are made little use of in this country, and I would earnestly urge all who have a rock garden, or who can provide space along the edge of a well-drained sunny border, to make some trial plantations of them. The result will be both surprise and pleasure. We do not expect Scillas after spring has passed, but towards the end of August a little plant that has been quietly going about the business of preparation on a sunny ledge in the rock garden sends up its stalks and bursts into a fluffy blossoming. This is *Scilla chinensis* (*Barnardia chinensis*) a little Chinese Squill, pretty and very dainty. Its flowers are pinky-lilac stars with conspicuous yellow stamens that are gathered closely along the upper half of the spikes. Below it flowered a little colony of Viola Lady Crisp and the two together made a charming picture.

Two hardy Cyclamens also bloom in the late summer and autumn, and, while at present they are difficult to procure, all signs point to their being

(*Continued on page* 100)



Re-Styled

Greenhouses

AS ACCOMPLISHED
BY GEERLINGS

Here is good news for you who are interested in owning your own Glass Garden. • As you doubtless know, Greenhouses or Glass Gardens, as you like best to think of them, are of two kinds. Those where the entire structure is of glass; and ones combined with a workroom or service building.

It is the workroom portion that lends itself the more freely to the re-styling which Gerald K. Geerlings, the eminent designer and architect, has accomplished so successfully for us. A glance at the illustration shows you three of these attractive greenhouse designs. • All this re-styling has been done with the basically sound purpose ever in mind, to sacrifice in no way the high growing qualities, while at the same time keep costs down on the complete building. Both of these important things you will find have been accomplished to your entire satisfaction.

One of the interesting developments is a way to reduce materially the cost of masonry on the glass portion, while at the same time adding to its good looks. • Send for our Glass Enclosure Book. Any of the subjects shown are adaptable to meet your individual desires. Now is the time to start planning for your Glass Garden, so it will be ready in time to carry on your indoor garden, when Jack Frost ends the outdoor one.



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YOUNG ARISTOCRATS

Unusual and rare varieties (true to name because they are grafted) easy to grow because they have already passed a season out-of-doors. Balled and Burlapped for still easier handling. This is an amazing opportunity to plant rare and delightful evergreens, trees and shrubs at little cost. (Weight 1 to 3 pounds each.) Write for special quotation on 25 or more.

CEDRUS atlantica glauca (Blue Atlas Cedar) (Each)
1 yr. graft, 10 to 12 inches $ .50
2 yr. graft, 12 to 15 inches 1.00
3 yr. graft, 18 to 24 inches 1.50

CRYPTOMERIA Lobbi, Hardy Variety.
1 yr. graft, 10 to 12 inches .75
2 yr. graft, 12 to 15 inches 1.00
3 yr. graft, 18 to 24 inches 1.50
4 yr. grafts, 24 to 30 inches 2.50

JUNIPERUS Sargenti
12 to 15 inches .50

JUNIPERUS Pfitzeriana (Silver Foun-
12 to 15 inches .75
15 to 18 inches 1.00

JUNIPERUS Kosteri
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JUNIPERUS Meyeri (Purple Tips)
12 to 15 inches .75
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PINUS Tanyosho
2 yr. grafts, 8 to 10 inches 1.10
3 yr. grafts, 10 to 12 inches 1.50

PICEA Kosteri (Koster's Blue Spruce)
tree.
1 yr. grafts, 6 to 8 inches .75
2 yr. grafts, 8 to 10 inches 1.00
3 yr. grafts, 12 to 15 inches 1.50
4 yr. grafts, 15 to 18 inches 2.00

TSUGA canadensis Sargenti
1 yr. grafts, 12 to 15 inches $ .90
2 yr. grafts, 15 to 18 inches 1.25
3 yr. grafts, 18 to 24 inches 2.00

ACER palmatum atropurpureum
8 to 12 inches, 1 yr. grafts $ .65
12 to 15 inches, 2 yr. grafts 1.00
15 to 21 inches 1.50

ACER purpureum dissectum (Cutleaved Red Japanese Maple)
1 yr. graft, 10 to 12 inches .75
2 yr. grafts, 12 to 15 inches 1.00
3 yr. grafts, 15 to 18 inches 1.50

FAGUS sylvatica purpurea (Purple Beech)
1 yr. grafts, 10 to 12 inches $ .75
2 yr. grafts, 12 to 18 inches 1.00

FAGUS pendula (Weeping Beech)
1 yr. grafts, 10 to 12 inches $ .75
2 yr. grafts, 12 to 18 inches 1.00

FAGUS sylvatica heterophylla (Fern-
1 yr. grafts, 10 to 12 inches $ .75
2 yr. grafts, 12 to 15 inches 1.00
3 yr. grafts, 15 to 21 inches 1.50

FAGUS sylvatica purpurea pendula
1 yr. grafts, 8 to 10 inches $1.50

FAGUS fastigiata (Columnar Beech)
1 yr. grafts $1.00

CORNUS florida rubra (Redflow
1 yr. grafts, 12 to 18 inches $ .65
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FRANKLINIA
12 to 15 inches .75

STEWARTIA pseudocamellia. Blooms in
inch plants $1 postpaid.

Our 1935 SHORT GUIDE carries 79 different flowering trees, 98 different
graphs (100 in natural color) Free if

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Insects of countless kinds and in tremendous numbers soon go on the warpath against trees of all kinds.

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Don't wait until irreparable damage has been done. Trained Davey Spraymen operating powerful modern spraying equipment of the kind illustrated below can protect your trees effectively for you.

A Davey man will be glad to inspect your trees without obligation. If spraying is not necessary, he will tell you. If it is, he can handle it for you economically, efficiently. Just call your nearest representative, or write or wire the Davey Tree Expert Co., Inc., Kent, Ohio.



DAVEY TREE SURGEONS

May for enjoyment

(CONTINUED FROM PAGE 98)

more plentiful very shortly. *C. europacum* flowers in August and onwards into September and sometimes into October, opening its little Violet-scented crimson flowers above the thick, shining leaves in generous succession. The white or pink flowers of *C. neapolitanum* spring naked from the soil in September, the handsomely-marbled leaves following when the flowers have gone to seed and lasting through the winter and spring. Both of these plants are of the greatest value. They like a loose soil, rich in *old* manure and some lime, and about them it is well to place a few bits of broken stone to help conserve moisture in times of drought. They prefer partial shade and once planted should on no account be disturbed, for the corms grow more rotund and more floriferous with the passing of the years and removal only puts them out of countenance so that they may sulk for a year or two. They may be raised from seed and will blossom in three years from the sprouting.

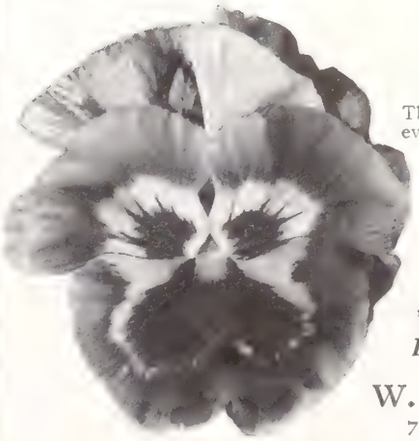
Some years ago I had from a western dealer a few bulbs of *Oxalis bowiei*, a Wood Sorrel from South Africa. I planted it without much hope of its surviving our extreme winter weather, but, most amazingly, it did and has continued to survive. It is a lovely thing, sending up fat Clover-like leaves, ample and shining and then, beginning in late August, stem after stem carrying loose heads of large, pure pink blossoms delicately veined with deeper color that open wide in the sunshine and close at dusk. These stems continue to materialize until finally one gets out to find them frozen into passivity. I have tried this Oxalis only in a sunny position in the well-drained soil of the rock garden but see no reason why it would not survive along a sunny border edge, and its long, lovely flowering is certainly something to look forward to so late in the season.

The autumn-flowering Crocuses are so enchanting and so almost universally neglected in American gardens that I am saving them for an article to themselves. Colchicums are for the most part too large for the rock garden but one can be recommended for this situation. This is *Colchicum autumnale album*, whose pale battalions springing innocent of leaves in late September appear veritable outriders of the advancing snows. The type form of this Colchicum is rather larger in size and the color is the characteristic pinky-lavender. The two double forms, both the pink and the white, are also very desirable, looking like small Peonies and lasting for weeks in good condition through fair weather and foul. Colchicums should be planted in August. They like a rich soil and should have shade for at least part of the day.

The two Alliums, *A. senescens glaucum* and *A. stellatum*, are good late-flowering Onions. *A. stellatum* begins to bloom in the late summer and is still going strong when the frosts shut down upon the garden. It is an attractive kind but a wild spreader, broadcasting its seeds in all directions, so it should be given a rough bank or the edge of the wild garden for a playground. The rose-pink flower heads are carried on twelve-inch stems. *A. senescens glaucum*, on the other hand, is a really choice Onion. It makes a tuft of short gray leaves, and carried well above it on stems about eight inches high are round heads of pinkish flowers that have a sweet scent—though if the stem is broken the tell-tale Onion odor becomes at once apparent. It blooms in late August and September.

My space has run out but a word must be said for one of the loveliest of autumn bulbous plants—*Sternbergia lutea*—absurdly called the Winter Daffodil when it looks so like a Crocus. It is always a golden surprise when it pushes upwards among the dark strap-shaped leaves. It has been grown for centuries in European gardens and is best in warm, gravelly soil in sunny, sheltered situations. The flower, as I have said, is much like that of a Crocus, rich yellow in color and more durable in texture. It is perfectly hardy in this cold garden and has increased appreciably. It is native on both shores of the Mediterranean and as far east as Syria and Persia. It dislikes frequent removal.

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Giant Fancy Pansies in a Wonderful Blend

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The Burpee Blend

It is a careful selection of the largest and most beautiful of all blotched pansies. Giant flowers, well waved, in the loveliest colors. *Pkt. 35c; 1/16 oz. 85c; ⅛ oz. $1.50; ¼ oz. $2.75. All postpaid.*

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It is a thrilling portrayal of the newest thing in gardening, as presented by the largest introducer in America.

See our ad in March House & Garden (page 92)

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Keep the Lawn in Order (With a Coldwell)

BECAUSE—they start easily and cut all kinds of lawn, the hilly places, over the wet places around the trees, shrubs, along driveways, walks and flower beds, go fast on the open spaces and stop quickly.

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BECAUSE—the machine is strong, durable, simple to operate and economical to run.

BECAUSE—thirty-five years' experience in building power mowers is brought to you in these machines.

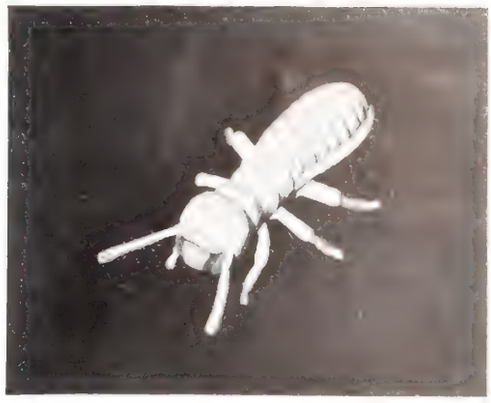
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DEMONSTRATIONS ARRANGED

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NEWBURGH, N.Y.

W A R N I N G !



THE worker termite is a tiny, pasty-white, soft-bodied creature. It keeps in the dark, building protective tunnels to reach the wood on which it feeds

APRIL showers bring other things besides May flowers. Spring that sends the 'Young man's fancy lightly turning to thoughts of love' also sends the property owner prowling about yards and gardens with an eye to repairing winter's ravages.

And so you think of replacing rose bushes that have been winter-killed, trimming hedges, adding a little grass seed to the front lawn, transplanting shrubbery, and then decide to give the house, itself, the once-over. A shutter has come loose on one of the windows. The front steps need painting.

Poking an inquisitive finger into the basement door sill, a portion of it breaks off and you imagine "rot" has attacked it. The wood in your hand appears hollow except for a very thin outside layer. It is coated on the inside with what looks like mud. "Funny place for mud," you muse. You wonder a little how there can be "rot" where there is no dampness and no direct contact with the ground. You remember having had to call a carpenter to replace that same sill last year and the year before that.

You brush away some queer, vertical "mud streaks" from the basement wall. A very close observer would have noticed that those "mud streaks" were hollow and that your destruction of them is being repaired by the engineers that built them. They are termite tunnels, seething with the activity of an insect world. Martial law has already been established and soldiers are on guard while workers begin reconstruction.

Let me introduce these subterranean termites to you. If you want to be technical you can call them Reticulitermes. They accomplish annually a known property damage in the United States amounting to more than forty million dollars. Moreover, termite damage is increasing. All sections of the country have to contend with it.

The worker termite, blind and sexless, is little more than a quarter of an inch in length, pasty-white, or grayish, with six legs and a pair of mandibles for chewing wood. Its body is soft like a worm. Termites live in colonies and are communistic in many respects, although they have a queen and king. The colony includes the worker termites and a somewhat similar sexless caste, known as soldiers, whose duty it is to guard the colony. The soldiers' mandibles are for fighting, not for chewing, and so they must be fed by the workers.

The other caste in the termite kingdom is the aristocracy that possesses sex but in an arrested state. Their sex is developed when death or debility of

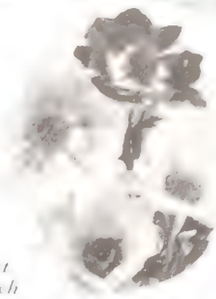
(Continued on page 102)

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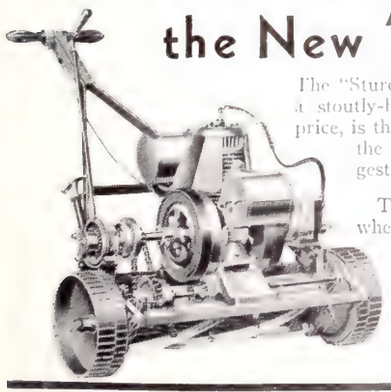
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The "Sturdex," developed to meet the demand for a stoutly-built, large-capacity machine at a low price, is the newest offering by Jacobsen. In either the 20-inch or 24-inch width, it is the biggest value power mower in its price class.

There are other Jacobsen models — in wheel or roller types—with cutting width from 20 to 66 inches—priced $125.00 up. See the Jacobsen Dealer in your locality—or write for 1935 catalog.

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All of Flowering Age
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One each, 3 to 4 feet high, of Coral Berry, [illegible]

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Hints. You'll find it an unusual one in the way it helps you get the right things for the right place. Saves both-

F. & F. Nurseries
FLOWER HEIGHTS 1935
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Astonishing

Soil Sponges Capture Escaping Plant Food, Water Your Gardens, Promote Root Growth . . . .

THE DAY of garden magic is not over. You, too, can have a lovely lawn and beautiful blooms and with such ease your neighbors will envy you. The secret is Emblem-Protected Peat Moss, which promotes root growth, keeps soil porous and loose so that the air circulates, and the sunshine penetrates.

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This amazing soil conditioner is sold under various trade names by high-grade dealers of horticultural supplies. Send for our interesting booklet, "Peat Moss for Lawns & Gardens," free test tablets, and name of your local dealer. All will be forwarded postpaid if you mail the coupon.

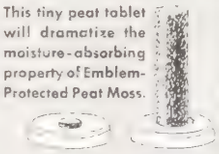
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W A R N I N G !

(CONTINUED FROM PAGE 101)

original royal couple that regents be substituted. When this occurs the workers select one or more of the heirs-apparent to fill the breach. Meanwhile, until called to duty, these royal nymphs live the life of Riley. A typical termite colony contains thousands of workers, scores of soldiers and potential reproductives, and a single active royal pair.

Their majesties start out in life as eggs, no different from any other in the colony. The workers, however, set them apart with a large number of others similarly chosen and feed the infant nymphs whatever it takes to make kings and queens and sex. The humble, though very efficient, worker termites fashion at will any caste of termites required by the colony. It is even within their power to bestow sex upon the sexless. The mystery of this fact remains today unsolved.

Spring and fall, there emerge from the termite nests swarms of black, ant-like, flying insects. These, incorrectly called "flying ants," are the prospective termite queens and kings. They have eyes and sex. Those fortunate enough to find mates on their marital flight, retire into the ground, each couple to itself, there to found a kingdom. The queen does her own housework for a time but, once her first brood has been matured, she begins the real business of egg production, some times laying as many as 86,000 eggs per day. It is known that the queen lives from two to seven years, or even longer.

Worker termites have a marvelous system in building their homes, feeding the colony, caring for eggs and young, in fact, in doing all of the manual labor for the colony. They appear never to sleep. Their ways are ways of darkness, however, and like all villains, they shun the light of day. They need only two things, cellulose and water. That is their entire diet. The cellulose may be in the form of stumps, timber, houses, clothing, rugs, books, valuable papers,—and a host of other things.

Originally, termites were forest dwellers but with the cutting out of forests, they are being forced to seek food elsewhere. They remain in one spot until the food supply there is exhausted, then they send out scouts to reconnoitre. It may happen that your house lies conveniently near. The scouts find sawdust, shavings or a pile of lumber left over from building. There they lead the colony. Or maybe your basement walls have cracks or are porous. So the termites move in and go on up to the first floor joists, the sub-floors and whatever part of the house suits their needs. Cracks in masonry walls, stucco on wood construction, dirt-filled terraces, these and many other points of entry have a "Welcome" on the mat for termites. But these ingenious insects can also enter where conditions are much more difficult.

The workers provide mud tunnels through which the colony maintains contact with the ground water supply and with their underground kingdom. Destroying tunnels does not do away with that part of the colony which is hidden in the ground or timbers. It takes the knowledge and training of an expert to offset their wiles. It is possible to rid premises of termites and to render them immune to future attacks, though not an easy matter by any means.

Not uncommonly, buildings only a few years old are extensively damaged before the owners have the slightest inkling of what is going on, for termites do not intentionally eat through to the surface of the wood. If they do happen to break through, they seal up the hole with plastic wood. Any number of nests may occur under or near your house, and attacks may be made through one or more of the vulnerable portions of the sub-structure.

Cracks occurring in walls some time after the house is built, or a sagging floor may mean termite damage has already weakened the under-structure of your home. Mud tunnels always indicate termites. Sometimes the swarmer termites, the only caste that comes out into the open, will be seen inside your home or in the yard. This is a definite warning.

What to do when you discover or suspect that you have termites in your house? First, it is permissible to groan a little. But don't just move out and turn your house over to the termites, for the case is not without hope. There was a time when exterminating companies advertised that they could rid premises of termites and attempted to

AT LAST! a Weed-Killer for Lawns!!!

a powder that eradicates weeds from the lawn and at the same time stimulates the grass to richer, more luxuriant growth



• Magic, you say? Nothing of the kind. Just as ADCO has for years converted your farm and garden rubbish into rich organic manure, so now does this Weed-Killer KILL WEEDS. It is the scientific outgrowth of years of careful study. It will do more for your lawn in one hour than a month of back-breaking labor. AND OF COURSE IT'S GUARANTEED. ADCO WEED-KILLER for LAWNS is new. Tell your dealer to order it right away. Meantime a 3-lb. sample will be mailed, postpaid, for $1.00—but since it's guaranteed anyway, you'd better order the 25-lb. bag for $3.75 f.o.b. Simple, clear directions with each package.

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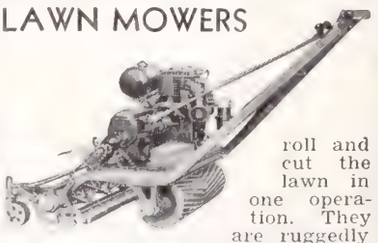
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with the sharpest, handiest flower cutter on the market. It *cuts all types of stems* on a slant, clean, easily, without crushing or tearing, prolonging flower life by allowing proper water absorption. Always sharp because its *Gillette type razor blade* can be changed in a jiffy.

Beautifully made from *rustproof stainless steel*—your choice of cardinal red or daffodil yellow *catalin handles.*

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This is to certify that the average circulation per issue of House & Garden for the twelve months period July 1, '33, to and including December 31, 1934, was as follows

Copies sold . . . 110,906
Copies distributed free . . . 600
Total . 111,506

Signed
J. L. Wrightsman, Vice-President
Subscribed to and sworn before me
this 15th day of February, 1935
Signed *Irene A. Meunier, Notary Public*

W A R N I N G !

do so by mailing out from [illegible] a complete list of their [illegible] They were Pioneers. They were a good idea to start, but several chemical companies mix one of which will kill termites in short order with them. The real problem is that of effective application of the chemical which involves placing a permanent barrier against termite invasion. This the "Pioneers" failed to do—and were not equipped to do.

Realizing these early failures, companies that were in earnest and were actually prepared to give effective service signified their reliability by offering to post bond for the permanency of their service over a period of years. The public's preference for bonded [illegible]

[illegible] termites must use efficiency greater than theirs.

Advanced thinkers among us humans have advocated that the state furnish free prenatal care and assistance in [illegible] the interest of making a better future citizenry and safe-guarding the public health. Advanced thinkers among the termites put these ideas into practice some thousands, maybe millions, of [illegible]

Why did an All-Wise Providence make termites? Perhaps to show us up.

HUEY [illegible]

Greenhouses attain architectural quality

(CONTINUED FROM PAGE 96)

feet above the grade, and often is almost lost to view by the foundation planting. Yet on a greenhouse costing $1,600 a masonry wall to the sill will amount to one-quarter of the entire cost! The actual glass structure above the masonry would cost about $700 and the heating about $500. It exemplifies good sense to save on the excessive proportionate cost of the masonry (an item which does not affect the efficiency of the interior) in economizing on materials, time and labor, by substituting one of the time-tested composition wall boards which will produce an effect like stucco. In fact from a design standpoint it possesses an advantage over masonry, in that the smooth surface below the sill line will be more like the glass above the sill than would masonry. The eye in viewing the wallboard surface will more readily read the distance as one continuous plane from eaves to grade than if it were cut in the middle by the contrast of brick or stone below the sill with glass above. In erecting an economical but well-designed greenhouse it is to be hoped the owner will avail himself of the existing standards for the glass-structure portion, changing the pitch of the roof if he will, but depending for individuality upon intimate details of the workroom rather than to alter the glass units.

Of all economies the most important is to deal only with a company which has had long experience and whose reputation is above reproach. An original saving in cost with an unknown company is more than lost when adjustments are necessary, when sash operating mechanism or heating apparatus does not function perfectly, or worse still, when the glass joints are not weather-worthy. When you buy a car you rely largely upon the reputation and past performances of its manufacturer, and if an unknown car were offered at a fraction of the price you would not buy it, realizing full well that one gets just about what one pays for. Hold to the same viewpoint when buying a greenhouse!

A word about roofs—if the workroom of the greenhouse adjoins that of the main house it may be advantageous to make it of similar roofing material. But if the workroom is at some distance from the house, or so located that its roof will be more closely related to the glass roof of the greenhouse, then the most pleasing material will be copper. There could be standing seams or battens running from ridge to eaves, and spaced so that the effect of the greenhouse (where the bars support the glass) would be continued. As copper oxidizes the greenish patina is not unlike the color seen when looking along the glass roof of a greenhouse.

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for 3 cents

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Speaking of Poppies

(CONTINUED FROM PAGE 105)

er and weaker. It is the fastest multiplying variety, and blooms profusely, its season of flowering commencing some three weeks before any of the others. A new origination, May Queen, has even more petals than Olympia, which are of somewhat deeper color.

Masterpiece and Enchantress are lilac-rose in color and are typical of the unusual colors being developed in this species. Mahogany, as the name implies, is of mahogany-red color, with flowers resembling a Tulip. Negrillon, vivid carmine; Joyce, rose cerise; Henri Cayeux, old rose shading into burgundy; and Neeley's Lavender, rosy lavender, are among the best of the odd colored varieties.

Different shades of white are to be found in the varieties Barr's White, Perry's Blush, Perry's White, and Silver King. Various shades of pink are best represented by Edna Perry, Gerald Perry, Perfection, Jeannie Mawson, Mrs. Perry, and Purity. Varieties which vary from orange-scarlet to flaming red are Bracteatum, Cavalier, Duke of Teck, Flanders, Goldschmidt, Goliath, Grand Mogul, Grossfürst, Hercules, Menelik and Pygmaea.

Among the most outstanding varieties are Proserpine, a Chinese red which is notable for its off-season blooming habit; Trilby, a very large, dark, lustrous, rich red with plaited petals; Mandarin, a deep Chinese red; and Lord Lambourne, an orange-scarlet which is distinguished by its deeply fringed petals.

With some hundred varieties from which to choose, one will find little difficulty in selecting a dozen representative sorts to add to the garden. Gold of Ophir is the latest introduction to extend the wide range of available color. It is a magnificent hybrid of distinct golden tone. Hybridizers are now striving to produce a yellow. The English horticulturist, Perry, was the pioneer breeder of Oriental Poppies. Credit for improvement in color and height is due principally to the late Dr. J. H. Neeley, of Paulding, Ohio.

Where may Poppies best be placed in the garden? Single plants or groups of a few are showy objects in the mixed border, but they are best placed in strong groups at some point where they can be seen in flower but will not be missed when the stalks and foliage are cut off in midsummer. They may be left undisturbed for years and, except for the variety Olympia which propagates by runners, the clumps will not encroach too rapidly on the surrounding planting. The more soft colored varieties blend well with almost any color massing, while the brilliant hues are most effective if planted with the perennial blue Anchusa or varieties of Bearded Iris. A June garden is incomplete without at least half a dozen varieties of this gorgeous flower.

EDITORS' NOTE: *Supplementary to the foregoing article, we append the following plant combinations suggested by Mrs. Thomas Nesmith, a prominent Oriental Poppy authority:*

The best flowers to use with Oriental Poppies: Bearded Irises, especially *plicates*, whites, all shades of blue, and pale yellows. Siberian Irises, especially pale blues and whites. Lupines in pink, blue and white. Long-spurred Columbines. White Rocket (*Hesperis*). Blue and white Delphiniums and blue Flax.

Gypsophila (Bristol Fairy) and *Delphinium chinensis* are excellent to plant between the clumps of Oriental Poppies for they spread out and act as a ground cover during the resting time of the Poppies, yet do not smother their new growth.

Some combinations that are especially appealing are the following: Coral Cup with Bearded Iris Sensation or Blue Hill, backed by real blue Delphiniums. Mrs. Heenk with Bearded Iris Los Angeles and a background of light blue Delphiniums. Light blue Lupines and Bearded Iris Parthenon with Mrs. Stobart and Wunderkind. Barr's White with blue Flax and pale pink Lupines. Mahony with pale yellow Bearded Iris Helios or Gold Foam, Hemerocallis Flavina or Winsome in front, with Peony Le Printemps at one side. Plant this Poppy so that it will have shade from the strongest noonday sun. Cavalier with blue Siberian, Ann Stahlman, or Perry's Blue, and white Siberian Snowcrest or Martha Le Grand, also near White Rocket. Masterpiece and Henri Cayeux, planted near each other in half shade and not far from deep blue Delphiniums. Bobs and Watteau are lovely with Garden Heliotrope and deep blue Anchusa.



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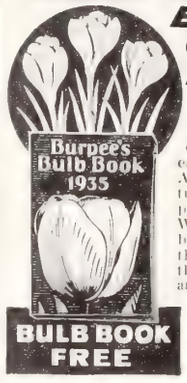
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HOUSE and GARDEN

A Condé Nast Publication

June, 1935

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The Hotel Griswold, on Eastern Point, will again be the scene of the annual Yale-Harvard Regatta Ball that evening. The famous Shenecosset golf course is run in connection with the Griswold, in case you want to stay over for some grand golf.

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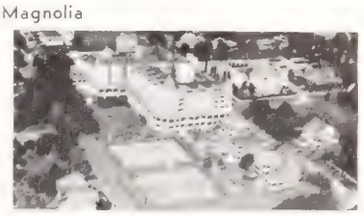
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June, 1937

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Shopping





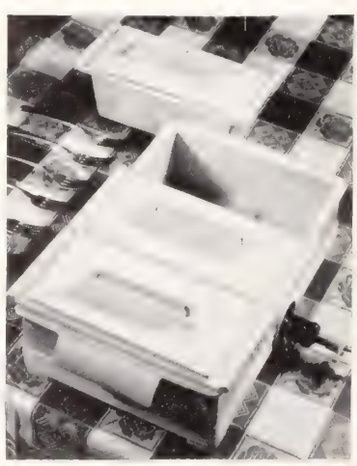
THE [illegible] above is not intended for people to whom gardening is discipline—who cut grass for the good of their waistlines, for instance. For this handy instrument, electrically driven, does all the work, chewing shrubs into line with its bright, sharp, alligator teeth in one-third the usual time. All you or I or the gardener need do is guide it on its course. $24.50. The twin pails, filled with water and carried by a single handle about the garden, keep flowers fresh from the moment they are cut. $3.50. The bottle contains hand lotion that protects against stains and poison-ivy infection. $1.15. Max Schling, 618 Madison Ave., New York



THE all-in-one table is shown above. In the very brief, two-room apartment which, in our modern, condensed existences, takes the place of the old homestead, it is console, dining and bridge table. And the leaves rest on a little cupboard which, among other things, may be used as a cellarette. With leaves folded, the top measures 3 by 1½ feet. Open, it is 3 feet square—large enough to seat four people. In walnut, the price is $40. In a lacquer finish, colors to order, $29.50. Modernage, 162 East 33 Street, New York



HERE'S the tablecloth for ships and sailormen at home—trim and saucy as a racing schooner. Made of superfine linen, it's a deep, deep blue, as you would expect, and a safe harbor for a flotilla of smart little sailboats outlined in white and flying gay red pennants. As a final briny touch there's the border of spotless white cotton rope. Even the veriest landlubber will find merit in this coolest of summer table treatments. Dimensions, 36 by 70 inches. The cloth and four napkins are priced at $22. Cloth alone, $15. Napkins, $1.75 each. From Rena Rosenthal, 185 Madison Avenue, New York



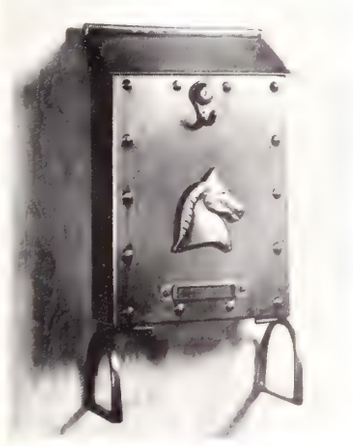
TOO many cold dishes, even in summer, aren't good for the tummy, besides which one begins to feel like a rabbit, nibbling salads all the time. Even buffet suppers taste the better for a red hot baked bean or two, and it was for just such occasions that the electrically-heated bain-marie above was invented. Made of a very durable porcelain in black or white. The design is modern and very smart. $17.50. Bazar Français, 666 6th Ave., New York

Around . . .





PRESENTING the cocktail perambulator—on which the glass that cheers moves, non-stop, from pantry to porch in the good old summer time. As you can see, there's plenty of room for a cozy group of glasses and a shaker, or for tea things, if that's the mood you're in. The frame is iron, painted white or any color to order. The top is glass. The handle is a graceful and ingratiating feature. $15.75. Hand Craft Studio, 782 Lexington Avenue, New York. Ruby glasses, $1 each. Matching bottle, $3.50. Maglass Shop, 603 Madison Ave., New York



EVEN though there's a convertible coupe in the barn where the horse should be, the atmosphere of the comfortable country place, where one plays country squire over the week-end, will be enhanced by the equine mailbox above. The stirrups are not only decorative, they're a neat place for the postman to tuck a newspaper. The horse covers a peep-hole for looking inside. Copper. Brass trim. $7.50. Abercrombie & Fitch, Madison Avenue, at 45th St., New York



JAPANESE books come by the mile instead of the page. The one above is the latest dissertation on that garden club favorite, the Japanese flower arrangement, by Koun Ohara, president of the Flower-masters Association of Western Japan. Divided according to the seasons of the year, with an additional section devoted to suggestions for special occasions, 50 treatments in all are discussed and illustrated in color. Since it is almost as bad form to attempt this work with any but Japanese tools as it is to eat sukyaki with a fork, a kit of authentic scissors, spray, saw and hatchet is shown. Book, $2. Tools, $7. Yamanaka, 680 5th Ave., New York



UNTIL one gets around to installing air-conditioning, the spread above, which is as crisp and cool-looking as new snow, will do pretty well at turning the summer bedroom into a resting place even an eskimo might covet. The

little girl's frock. A faggoted stripe down either side is done in ombre effect in three shades of one color—blue, yellow, pink, green, peach or brown, as preferred. A large, handsome three-

same color in the center. The edges are scalloped. In single or double size, $8.75. Bournefield, 2 East 57th St., New York



Here is a CANOPY that will [illegible] of pool or penthouse, from the sun. It [illegible] the strong, substantial base is about 11 ft. Rubber wheels make it easy to move. Color combinations of [illegible] shades of Green and Blue are available. [illegible]

CANOPY, CANVAS, with color [illegible] $155.00

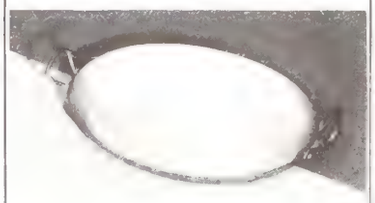
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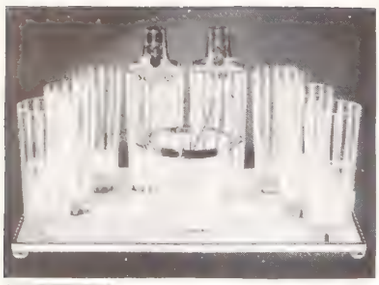
If you want to know whether she really loves you—or plans to invite you to her next weekend—or like candy as a bridge prize—give her "Darsee" and the answer is "Yes!" The pieces are tiny homemades and chocolates with a touch of imagination and a variety that ought to be the spice of somebody's life. . . . Think who that [illegible] der. Dasees come in [illegible] and 2 pound [illegible] $1.75 per lb.

SCHRAFFT'S

[illegible] 56 Fifth Avenue New York



Shopping Around...

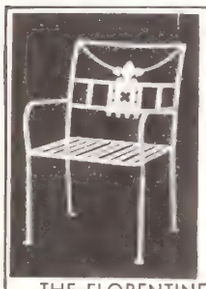




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A way up on my list of winter antidotes is the glassware above, whose frosty stems will change one's state of mind from July to January in what Grandmother used to call a trice. The bowls are clear crystal. All sizes, and fingerbowl, $15 a dozen. Wm. Langbein & Bros., 48 Duane St., New York



A Martini knows that summer has arrived when it finds itself being mixed in pottery surroundings like those above. For serving, the mixer sits in the middle of the pottery cheese plate. In powder blue or dark blue or white. Mixer, plate and spoon, $6. Alice Marks, 19 East 52nd St., New York



The stack-up table is a nest of tables with a skyscraper complex. Two tables make a set—before and after view above. Before, or singly, there are two coffee tables, 13 inches high, 16 inches square, like that in the foreground. Stacked, they make an end table, 32 inches high. Made of very lightweight wood in natural or black finish. White or black, alcohol-resistant, micarta tops. $18. Also sold separately at $9. Edna B. Day, 578 Madison Ave., New York



So far I've successfully resisted the knitting habit. But I've felt myself slipping ever since I laid eyes on the knitting bags above. It'd be worth getting tangled up in pink angora to carry one of these. The gum-wood handles slip over the arm. With or without carved Scotty decoration—$5 and $4.50, respectively. Red, yellow, blue or green plaid taffeta. Plain taffeta lining. Mabel G. Bainbridge, Fearing Rd., Hingham, Mass.



Beside a terrace chair—cigarettes and a thermos of cool drinks on its glass top, a dozen magazines and a favorite book in its twin pockets—show me the person who can resist the lure of the terrace table above. Painted iron. Any color, to order. $28. Blanche Fall Storrs, 518 Madison Ave., New York



A certain shop in this town is known by the crystal it keeps. Even the smallest pieces, like the accessories above, have an aristocratic flair that once seen is always recognized. Which is what makes them so nice to own or to bestow as gifts. Cup, $2.50. Ashtray, $2.95. Alfred Orlik, 395 Madison Ave., New York

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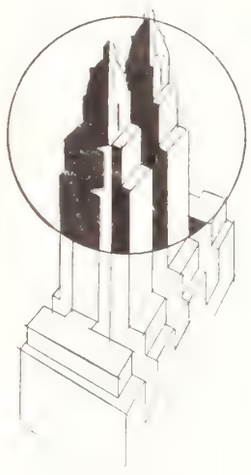
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The Great Dane

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This breed has been known by various names in different countries and at different times—Ulmer Dogge, Great Dane, Boarhound, Fanghound, Altdeutsche Dogge, etc. Such a variety of appellations naturally caused much confusion and misunderstanding. The German dog fanciers decided in 1880 to do something about it and at a bench show held in Berlin that year adopted a standard of points and agreed to drop the difference between the heavy and light strains and to call the breed the Deutsche (German) Dogge, or Great Dane. Previously the Germans had usually called the breed Ulmer Dogge after the city of Ulm, Germany, because the breeders there had been most successful in their endeavors to improve the breed.

The origin and descent of the Great Dane are not definitely known, but we do know that the breed is of great antiquity. In the agricultural, forest and hunting laws of the old German tribes, which were not collected until the middle of the tenth century, under the title "Geoponica," seven kinds of dogs are enumerated in the "Lex Alemanorum." Of these the Canis Boarhound, that catches the swine; the bearcatcher, that catches the bear, the cow, or the bull; and the Greyhound or Harehound are thought to be the progenitors of the Great Dane.

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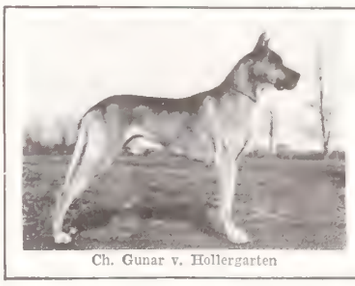
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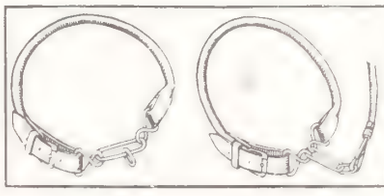


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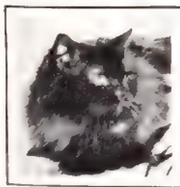


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Two harlequin Danes from the Wilsona Kennels. This striking color type—black spots on a white ground—is difficult to produce with any degree of certainty, and is much sought after.

The Great Dane

The Various Dogs of Asia Minor As They Are Found in Old Sculptures, Pictures, Engravings, and Books by Th. Charles Berjeau, we find pictures, copied from the British Museum, of this dog, the *Canis molossus*, now extinct, bearing a striking resemblance to the Great Dane. Aristotle mentions the *Canis moloticus*, after Molossis or Molossia, the central part of Epirus, in ancient Greece, 350 years B. C. In his *Historia Animalium* The *Canis Venaticus* (hunting dog) mentioned in Marcus Terentius Varro's work, *De re Rustica*, in the last century B. C., is probably the same dog as the *Canis moloticus*, or *molossus*.

The Romans are said to have become acquainted with these dogs

(Continued on page 12)



The recently imported fawn Great Dane, Blondi v. d. Grenzburg of Warrendane, will introduce a new strain of the breed into this country. Courtesy of the Warrendane Kennels

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TYPICAL fawn puppies with undocked ears showing the bone and substance so necessary for proper growth and development. Notice the form of the front feet. Courtesy Brae Tarn Dane Kennels

The Great Dane

CONTINUED FROM PAGE 111

in England to have existed many of them for the purpose of using them in the circus to fight with wild beasts. The Romans, finding delight in these contests, valued the pugnacious Molossus Dogs, whose daring exploits historians and poets extolled so highly that they appointed officers in their British provinces whose business was the selection and training of the dogs to be sent to Rome. Long after the decline of the Roman Empire these dogs were employed for these contests, and when bears and lions became scarce, the bull was substituted.

In pictures painted by celebrated artists in the beginning of the sixteenth century, notable among which are the "Wild Boar Hunt," by Jurgen Jacobsz; the "Bear Hunt," by Francis Snyders; the "Wild Boar Hunt," by Peter Paul Rubens, we find a species of dogs of the same size and shape as the present Great Dane.

These dogs also enjoyed favor with the German nobility, and were the constant companions of their noble masters. Famous dogs of the Dane breed were owned by the Emperor Wenzel, Charles V., and the Duke Ulrich of Wurtemberg. In later years Bismarck, the famous German statesman and the founder of the German empire, owned four splendid specimens of this breed with whom he enjoyed many pleasant hours at his country seat, Friedrichsruhe.

There are five colors in Danes, and while the color distinctions should be strictly maintained, no difference is to be made in size, coat or form. The colors: Brindles—These must be striped, with the ground color from lightest yellow to deep orange and the stripes always black. Eyes preferably dark. Fawns—Vary from lightest buff to deepest orange. Darker shadings on the muzzle and ears and around the eyes are by no means objectionable. Eyes preferably dark. Blues—This color in Danes varies from light gray to deepest slate. Blacks—In all the above colors white is only admissible on the chest and feet, and is not desirable even there. The nose is always black, except in blues. Eyes and nails preferably dark. Harlequins—Color pure

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BOHRER'S CARLO at nine months of age. As with other large breeds, Great Danes do not reach full maturity until they are two or three years old. Photo by courtesy of J. H. Bohrer

The Great Dane

Line underground with pretty black patches having the appearance of being torn. In this variety wall-eyes, pink noses, or butterfly noses are not a fault. Harlequins are the most interesting, although the most difficult to breed. It is not unusual for two harlequins to be mated and no harlequin puppies to appear in the litter. Blacks or blues that are harlequin-bred can be mated to harlequins and in some instances produce harlequin puppies.

The courage, understanding and true comprehension in a given instance, for which the Great Dane is noted, are indicated in the following story:

"I was attracted to this breed a few months ago when I witnessed a most remarkable case of transition of temperament, i. e., from a playful mood to one of earnestness and courage. I was watching some children of one of my neighbors at play with a Great Dane. The two small children crawled and climbed all over this large, fine-looking specimen of a fawn who seemed to enjoy the romp as much as the children. I suddenly heard a growl; the dog positioned himself firmly where he was standing, threw his head up, curved his neck, and looked a very Vulcan of courage and immobility and defiance as he gazed up the road. The children had rushed up to him, clinging around his neck and foreshoulders. The scene was one worthy the brush of an artist. The cause of the commotion was the sudden appearance of two rough-looking characters passing along the road. The way those men 'slid' to the extreme side of the road and hurried by in most abject terror made it clear to me that no harm could possibly have come to the children. The protector of the children never moved a foot, his head only turning in line with the men, a low growl issuing from his throat until finally the strangers were well past the place.

"Then the children hugged and caressed the dog, whose manner was instantly changed to one of 'Let's go on with the romp,' proving to me that such a thought as fear never entered his mind. I know that no sum of money could make the owner of that dog part with him."

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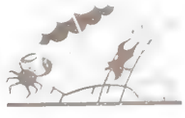
WHAT'S WHAT IN HOUSE & GARDEN



▪ [illegible] give complete coverage to this appetizing [illegible] articles. Our lead deals with the type of country meals you can serve every day, then on pages 56 and 57 June Platt gives you her recipes for meals that will take the [illegible] indefatigable picnic-avoider. Read this article and we'll bet that you will start out with a hamper next Sunday morning



▪ What do you know about garages? Outside of figuring that you must have one when you build, have you thought of what kind, where it should be placed, and how to landscape it? To begin with, there are three sorts, attached to the house, semi-attached and wholly detached. Much is to be said about each—and we say it on pages 36 and 37. Landscaping we discuss on pages 38 and



▪ Each year more and more intriguing garden, terrace and beach furniture and gadgets come out on the market. While it isn't possible for us to show all of these that we'd like to, we have picked out a good two pages' worth and set them forth



▪ "Your-best-friend-won't-tell-you" department [illegible] display in providing necessities [illegible] ties on the shelves of your guest





TWO ANSWERS TO

"*What is Beauty*"

SIMPLICITY and SPRINGTIME



DOES beauty lie in simple line, unadorned except by its own flowing loveliness? Or in rich and intricate decoration?

We offer convincing testimony for either creed of beauty in our two new sterling silver designs—*Simplicity* and *Springtime*.

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Springtime is a Renaissance design, ornate and romantic—lavishly but delicately carved.

See these two enchanting designs at your jeweler's—and their special case which we call "The Duo-Chest." It is smartly lacquered in blue and white with two compact sections, each complete, or combining to form a unit. The top section contains a basic service for six—12 teaspoons and 6 forks, knives, butter spreaders and salad forks. The bottom section adds 6 cream soup spoons, dessert spoons, ice tea spoons, coffee spoons, oyster forks and 2 tablespoons. 36-piece service in the single case—$79.50 for *Simplicity;* $93.00 for *Springtime*. The complete 68-piece service in the double case—*Simplicity*, $151.50; *Springtime*, $176.50.

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THE BULLETIN BOARD

HEATING HINTS. Just about the time he seems to be sliding along on greased wheels, Fate pops someone and tells us things. Things like this—that 52% of homes in the U.S.A. have no provision for central heating and their benighted inhabitants have to lug coal and wood to stoves. Very primitive. There was a time when all of us had to adjust our manner of winter living and weight of winter clothes to the heat we could get in our homes; now, with thermostatic control and all the other gadgets, we adjust the heat to the kind of life we like to live and the clothes we choose to live in.

We can even be both comfortable and beautiful. Remember how radiators used to stick out in rooms? Remember how you discovered that if you boxed them in, you'd lose a lot of heat? Well, that, too, has been solved. A new invention lets you have your heating cake and eat it.



LADIES-IN-WAITING. Among the books that someone ought to write is a full-length appreciation of the part played by the spinster in Early American and frontier history. These ladies-in-waiting constituted a definite American type. Most of them spent their lives looking after their parents and younger brothers and sisters—thus immolating themselves on the altar of the 4th Commandment. Others struck out boldly and made names for themselves. Far from worldly women, they were intent on preparing their souls for a deferred celestial inheritance, or, as an 18th Century Boston spinster once wrote, they believed "Time was a dressing room for Eternity", and they therefore "reserved most of their hours for better uses than those of the Comb, the Toilet and the Glass."

EXTRAVAGANT SIMPLICITY. Marcus Aurelius may have been a very capable emperor, but, were he living today and writing some of his sentiments, the real estate boys with country properties to sell and seashore cottages to rent would certainly crack down on him. Nevertheless, when he wrote the following sentiment, he proved himself a good philosopher: "Some seek for themselves private retiring-places, as country villages, seashores, mountains. . . . But this (thou must know) proceeds from an extravagant simplicity. For at what time soever thou wilt, it is in thy power to retire into thyself, dwelling within the walls of a city as on a sheepfold in the hills. And the true man is he who, mixing with his fellows gently maintains the independence of his soul."

[illegible]

Up to the stars
A single flame
Plays a faltering dance
In the darkness
[illegible]
Trying to weave a tune with its smoke.

—HARRISON WILDER

IRISES AND ROSES. Every ten minutes someone in this country thinks up a new kind of flower or garden society. If those that were started, have decayed and become defunct were laid end to end, they would reach from the Bronx Botanical Garden to Golden Gate Park. While this sounds discouraging, it is well to remember that there are two societies, both of respectable age, which still flourish and continue doing magnificent work. The American Rose Society and the American Iris Society are still head and shoulders above the special flower and special interest groups. The bulletins of the Iris Society rank topnotch in their world and the Annual and magazine of the Rose Society are also supreme. The work of these two organizations is truly national, for their test and display gardens are found in all climatic zones and their memberships are gathered from all the states. Nor has [illegible]



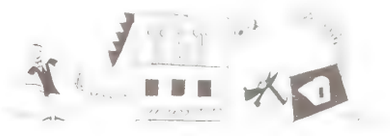
CIRCUS. About this time of the year country barns begin to flame with circus posters (the only form of billboard advertising, incidentally, that we aren't against) and yokels, young and old, city-bred and farm-raised, prepare themselves for a treat. When the circus comes to town the countryman comes too. May that aged institution never lose its thrill!

And it *is* an aged institution. While the circuses the Romans enjoyed weren't the kind we know—being mostly horse and chariot races and Christians tossed to the lions—the circus of wild animals and with feats of skill, strength and daring, goes back 600 years. Nikephoros Gregoras, the 13th Century Byzantine historian, described a circus he saw in Constantinople in 1322, with [illegible] tumbling and juggling that would thrill even a rustic circus-goer today.

L[illegible]

time on their hands can find [illegible] It. These leisurists almost invariably seek [illegible] tion by which they hope to turn an honest penny. [illegible]

wrote a book called *The Club of Queer Trades*. To be eligible for this a man had actually to make his living in some extraordinary way. One of them, we recall, was a flower-planter and public insulter. He didn't just go out and plant gardens like the ordinary nurseryman. His business was to insult people with flowers. Thus, if the members of a community held one of its inhabitants in contempt, this leisurist would undertake the commission of planting, at night time and in red Geraniums across that person's front lawn, the legend, "Jones is an ass."



B[illegible]
news that has broken across the building horizon is the pre-fabricated house. Of course, pre-fabricated houses are actually an old story, but the public just seems to be getting around to an appreciation of their merits. So far the only thing we have heard against them is the fear that one timorous parent had—he wondered, if some day, when he and the missus left the children at home alone, the offspring would unbutton the house. It would be devastating to return late at night and find the front façade sprawled on the lawn or the kitchen wing moved over to the next lot for a shanty. We assured him that the manufacturers had taken precautions against this.

ROMANTIC LIFE NO. 4792. Garden clubbers wearied of the vexations of plant pests and those who lecture about them, might lighten the programs of their meetings by looking into the romantic lives of their gardening and botanic forebears. Take Sir Hans Sloane, for example.

Sir Hans Sloane (1660-1753) studied botany, materia medica and pharmacy in England and France. In 1687 he went in the suite of the Duke of Albermarle to Jamaica, where, in fifteen months, he collected 800 plants, most of which were new species and about which he published in 1696 a Latin catalog. He also published two large volumes about the English Caribbean islands. He married a Jamaica girl and returning to England, became in 1693 secretary to the Royal Society, of which he edited the transactions for twenty years. He practiced with great success as a physician. In 1716 he was created a [illegible]—the first physician to be so honored. From 1719 to 1735 he was president of the College of Physicians, and in 1727 became president of the Royal [illegible]

prints, etc., to the nation and [illegible] formed the basis of the British Museum. He gave the Apothecaries Company the [illegible] the Physic Garden at Chelsea [illegible]



Country Breakfast

Airy, light, with flowery walls and a vista of rolling hills to the Patuxent, this sunlit setting combining mellow 18th Century furnishings and bright modern linen is in Mr. Jefferson Patterson's country house, "Point Farm," Calvert Co., Md. Gertrude Sawyer, architect; Schuyler & Lounsbery, decorators

Country Eating and Drinking

AMONG the first discoveries one makes in the country is that the place one dines in has much to do with the enjoyment of the meal. In cities we are apt to make a fetish of the dining room. It would almost disrupt the household if anyone took to having luncheon or dinner except in the place custom has appointed for it, although free spirits, given to dining off trays, often attempt to upset the custom. In the country this gastronomic restriction is banished. We eat and drink where we will and, somehow, that freedom stimulates the imagination of even unimaginative people into making the places for meals and the meals themselves enjoyably different.

Eating under trees or having drinks wherever one happens to be is among the higher forms of civilization; in fact, one can almost make an axiom out of it—that a livable country house and garden may be judged by the number of places they provide for eating and drinking.

• There are those—women especially—who prefer to breakfast alone in the seclusion of their bedrooms. This secret eating of breakfast has become so universal that breakfast, as a household meal, is spread all over the morning, much to the annoyance of the cook and, sometimes, to the distress of the family. Yet it is a problem that can be solved. Imagine a guest, on retiring, finding a card in her room saying, "Tomorrow your breakfast will be served, when you ring for it, in the Rose Arbor." Or, "If it rains tomorrow morning (there's a ring around the moon tonight!) you'll find your breakfast in the library bay window."

Whether her matutinal tipple be tea, coffee, chocolate or milk, whether she breakfasts thinningly off orange juice, pineapple juice and dry toast or goes in robustly for a gargantuan assemblage of viands, breakfast in the Rose Arbor or in an alcove of books will prove an unforgettable episode. And this applies to members of the family as well as to guests—meals should be made memorable—even for husbands.

• In this short space it is not possible to expand on the theme of Breakfasting As A Fine Art. Like any work of art, it deserves both a setting and a willing enjoyer, and the setting and the accoutrements of the tray or table have much to do with raising a plebeian meal to a notable repast. We are still hoping that some housewife will take the hint we have thrown out at country weekends—that her breakfast tray napkins be embroidered with the salutation, *Bon jour, chéri.*

• Country Luncheons (we are following the gastronomic clock in this disquisition) are really the first meal at which the family assembles. By this time both morning grouch and yawns have disappeared and it is possible for one to be cheerful. It is also the meal at which carefree people permit themselves the first drink of the day. A light meal, it should be accompanied by light drinks. Chilled Sherry or Dubonnet before and maybe a Rhine or a Moselle with. A wine cup may be made of these or they may be drunk alone. Americans as a race have not so far gotten beyond Liebfraumilch in the Rhine group and to many the Moselles are an unknown land. The Johannisbergers, Rudesheimers, and Niersteiners among the Rhine wines and the Bernkasteler, Braunberger [illegible] among the Moselles are all delectably light summer wines. So are Vouvray and the white Burgundies and Anjous of France, Tavel the vin rosé of the lower Rhone and the [illegible] Orvieto and such. It might be a new experience for many people to explore into these wines as a summer pastime. Since summer meals are not generally eaten in haste, they afford time to enjoy the delicate and fugitive bouquets of these lighter wines.

• An entire causerie could be written on the ways to enjoy beer. The first draught is intended to prepare the throat for shorter draughts to come. We must learn the wisdom of sitting over beer as we must learn the necessity for drinking wine slowly. We will never be a temperate nation, we will never rise above the ordinary level until we have learned to eat slowly and drink leisurely. Summer and the country can conspire to give us the ideal setting for this education. These two plus good conversation. Conversation that isn't concerned with business or scandal or politics. Again we Americans have something to learn about meals—how to talk at them.

• Later in the afternoon, when the men come back from town, you reach that pleasant rite of tea. Here again it should be set out of doors. Nor should its preparations be meagre. We remember one such occasion in Jamaica when the tea was accompanied by a vast assortment of liquids and one stepped up to the table and made his own favorite drink. Rums and gins were there and lime juice and sugar and ice. You mixed your own punch or swizzle or julep to suit yourself. And if your tastes didn't run that way, there was a huge jug of iced orange and pineapple juice on hand.

• With such refreshment in the late afternoon, dinner need not be served until the stars are out. Dining under the stars can be a brilliant success or a dismal failure. Be sure to place your table out of the draft. Be sure to Flit against mosquitoes just before dinner is served and the air about may also be Flitted between courses. If the meal is to be a lengthy and formal affair, it had better be placed on a porch or terrace so that the evening damp need not disturb those who are subject to its discomfort.



Country dinner should also be eaten leisurely, and whereas the hostess has her hour at luncheon, the host should be the leader at night. It is his privilege, if the vegetables come off the place, to boast of them. Certainly it is his duty to set the pace of the meal. Now timing a meal is a secret few hosts understand. He should see that at no time is the service hurried. Between courses he advances the spark of conversation. He should make a rite of this meal, and see that it is accorded the leisure worthy of it.

While the linen, the silver, the glass and china



LUNCHEON BY THE SEA



USE AN OLD TUREEN FOR CENTERPIECE

MARTIN BRUEHL

MODERN COUNTRY PL/

SHELLS and bluets form centerpiece at left: Jessie Leach Rector. Cream pottery shell plates: Mary Barlint; blue glasses: Olivette Falls; blue oil silk mats: Rosomax Campbell. Above. Old tureens for country centerpieces. Pewter: Bergdorf Goodman; rococo: Eleanor Merrell; blue and white Wedgwood: Mrs. Bruce. Next, Wedgwood's "Garden Club" and "Cauliflower" designs: Plummer; white glass: Hearn [illegible] Schiermer, the ship; Macy's

play a vastly important rôle in the attractiveness and enjoyment of country meals, so do the floral decorations. Scarcely a woman in America today but has tried her hand at making "artistic" table displays for a flower show. Some of them are fantastically beautiful, some of them very much overdone. One of the most beautiful we have ever seen was a large round pewter platter with a single spray of polished Crab Apples laid on it. That was all. No one had ever seen *that* at a flower show. What's more, it had an added advantage, which many of these more ambitious floral décors sadly lack—you didn't have to talk around the bouquet.

Vegetables as table decorations are just beginning to be appreciated. There is a beauty in the purple tints of the Eggplant, in the robust reds of Tomatoes, in the cool greens of Pea pods, the snowy mounds of Cauliflower and the orange roots of Carrots. These arranged as a centerpiece would make no end of talk—and the guests could take home the decorations. Like that famous barn party.

This party came in September, when the garden was filled with vegetables. The hay floor of the barn being swept, the host and hostess went about decorating the timbers. Onions were plaited into strings for garlands. Carrots bunched for accents. Stalks of celery were splayed out and nailed flat against the posts, with heads of lettuce nailed in place for rosettes. The table, which was long, carried an extended heap of vegetables and fruit—the grays and tans of Pumpkins, Turnips with pink tops, heaps of yellow and red Tomatoes, sprays of Crab Apples and Leeks like organ pipes, and yellowing Pears. The luncheon —as all such country summer luncheons should have—offered a hot soup and various cold dishes followed it. The crowning moment arrived when the gardener appeared in the door carrying two French pewter watering-pots filled with ice, their tops bristling with Rhine wine bottles. And after the luncheon was over, the guests were all given baskets and they carried home the decorations.

The flair for acquiring the unusual appointments, the unexpected accessories for eating in the country, is ever apparent in the gracious hostess. The country table must be personal, distinctive, diverting—more so than its city cousin. It should reflect the personality of the house and amuse its guests. Collecting old china for the *mise en scène,* while not a new urge, is probably more the vogue now than ever. Charming old tureens, compotiers and dessert services, delicate basket dishes of Leeds and leaf-shaped plates of Chelsea are searched for and found for the best regulated out-of-town tables. Different types of pieces for different occasions and moods are usually the scene-shifting order of things.

Antiques don't always get first choice, however. Delightful and faithful reproductions of many of the old country styles can be had in open stock. These newly-mades are preferred by many—the effect is often the same—the terror of breakage is diminished. For thoroughly contemporary-minded householders the good, new modern things in china, pottery and glass are manifold.

Cloths and place mats are recreated from the same reactions. Lovely old French quilts are in demand as covers for the candle-lighted country board. So are old crochet spreads. But, here again, present-day industry (*Continued on page* 68)



OLD COUNTRY PLATES

RURAL ELEGANCE



GOOD HOMES—GOOD INVESTMENTS



By Richardson Wright

Periods of abnormal stress have a way of clouding the vision, obscuring facts which are usually self-evident. Clear thinking in the face of great excitement is rare indeed. Thus both in the days when almost every man was a potential millionaire and in the period of awful let-down which followed, many tried-and-true principles fell into disrepute merely because short-sighted vision held them to be old-fashioned—out of key with the times. As a matter of fact, people not only shelved these principles temporarily but questioned the idea of their ever having been true.

Home owning is a prominent example in point. During the late '20's the very smallest equity in a house was considered to be sufficient. The theory that then generally obtained was that large mortgages made a property more readily salable in case a change was desired. Also, money was much too valuable for use in making more money to be tied up in personal real estate. After the debacle, when so many houses had gone under the hammer, another theory gained popular credence, and this to the effect that it was cheaper in the long run to rent a house than to own and pay the carrying charges. Certainly, carrying a home purchased at boom values and laden with mortgages that amounted to more than the depression value of the residence was much more expensive than renting at depression rentals.

But even under depression conditions, a house wisely purchased and not over-burdened with mortgages was still a good investment. Looking into the matter of home ownership with a broad angle lens that takes in all types of periods, normal, boom and depression, even in the lamentable proportion of the last fifteen years, is there any sounder investment than well-selected real estate? After all is said and done, what other investment can we count on with the same degree of assurance?

Of course, real property has its ups and downs with the years. Its market value is apt to fluctuate, even to a considerable degree. We cannot count upon an exact amount that it is sure to bring at a forced sale some time in the future; but is it very different in that respect from any other form of security? If we have exercised reasonable judgment in its selection, if we have not burdened ourselves with unreasonable commitments and if we give it the reasonable care that any investment deserves, it will be sure to stand by us in the bad years as well as in the good.

Certainly when we build or buy we wish to be sure of getting good value for the money expended. It should be borne in mind, however, that the true worth of a home cannot be measured entirely in dollars and cents value. The person who builds, and even the one who buys and lives in a house, is day by day adding intangibles that have value to him alone. A good thought somewhat along this line is that in building, even though the possibility of sale is remote, it is always wise not to make the house so individual that it will coincide only with the taste or demands of the builder. A certain amount of individualism of design is desirable, but too much should be guarded against. When sold, a highly individualized residence usually brings far less than the amount of money put into it.

Right now economists and statisticians are much to the fore with predictions of a building boom that is variously estimated to be from one to three years ahead. Concrete supporting facts are not lacking. Mortgage money is gradually coming out of hiding. Rentals are going up. Last Fall the rise began and this Spring it has kept on. What has for long now been a renter's market is slowly swinging around to the landlord. Another potent indication of revival is the renewal of work by speculative builders. These bellwethers of building activity first began to come back into the field during the Winter of 1933 and their numbers have been increasing monthly ever since. As of April 1 this year, building began in some twenty subdivisions in the New York vicinity that had been quiet for the last three years. At the present time eighty per cent of F. H. A. commitments, totaling $10,000,000, has gone to speculative builders.

Not only are the speculative builders putting up houses but they are selling them. On one subdivision near New York City where work has been going on for over a year now, some fifty houses have been built and the record is that each house has been sold before actual completion. These houses, it is interesting to note, have all been well designed and sturdily built, and the selling price of each has been in excess of $10,000. The speculative builder of today is concentrating on quality.

Practically everyone is agreed that some form of inflation is bound to come. In fact, many are sure that we are already seeing its beginnings. During inflation, for obvious reasons it is far more satisfactory to be the debtor than the creditor, to owe than to be owed. Here we have one more reason why thinking people will begin to build or buy. Perhaps this is why there was much greater building activity reported during February and March of this year than in the previous six months combined. In 761 cities, building permits taken out during March show a value increase of 53.5 per cent over February, and a 74.5 per cent advance over March, 1934. Although these figures combine all types of building construction, the most pronounced increase was found in residential work: the number of permits for new residences issued in March amount to an increase of 143 per cent over March last year.

Just when a building boom will get under way we have no definite means of telling. We are sure, however, that building activity is on the up-grade. Just as the month of March far outstripped previous months in the amount of work going forward, so will this year outdistance any year since 1930. Conditions now are most favorable for building and people are beginning to take advantage of them.

House & Garden, convinced that the long-desired upturn is here, is about to embark on an editorial campaign that, during the next six months, will cover all phases of home-building. It will begin in the July issue.



Introduction to a modern house

On this and the next two pages we present the complete residence of Richard H. Mandel, Mt. Kisco, N.Y., [illegible] architect and Donald Deskey, modernist and decorator. Dominant hue is dark brown and light cream walls with [illegible] floor is dark brown cork, and carpet [illegible]



FLAT PLANES ON A HILLTOP SITE



THREE WHITE WALLS AND A BLUE ONE

Modernism in the Westchester hills

A MODERN design, executed in modern materials and furnished with the most recent equipment, the Richard H. Mandel house is built of cinder concrete masonry units covered with Portland cement stucco. Its floors are reinforced concrete and the roof is of concrete slabs on steel joists

In this fireproof structure have been set rooms typical of the style of the architecture. One of the bedrooms, shown at left, has three walls painted chalk white and the fourth, behind the bed, light sapphire blue. The floor is cream linoleum with a blue rubber border. A flat mantel of white marble is surrounded by mirrors. The furniture is rubbed maple and white lacquer

The dining room has flat white walls with vacuum glass bricks and a black terrazzo floor. The rug is a shaggy, hand-loomed geometrical design in cocoa brown and chartreuse. White Cellophane in diagonal weave makes the curtains. Chairs are chromium and emerald leather. An especially designed table is in white lacquer and chromium with an etched glass center and lighting beneath. For further details see page 77





CURVED WALLS OF GLASS BRICKS



BODORFF





Hunting

STALKING old houses is a fascinating pastime. Artists and architects go after them with sketch-block and pencil. Many non-professionals use a camera. Others just go out and journey along unexplored highways and country lanes on the chance that they may come upon some nearly forgotten Georgian, Greek Revival or even a well-done Chester A. Arthur example. Such house-hunting excursions are prolific sources of ideas for details that may be incorporated into new houses. These four sketches are trophies that were brought back from a Connecticut week-end by Vladimer Bobritsky. The two that head the pages are especially fine specimens of the Greek Revival in New England, the other two belong to that strange type of architecture that came upon the country early in the last century



Houses



AT THE top of the opposite page is a Greek Revival mansion built in 1835 at Old Mystic, Conn., by Elias Brown, a New York broker. Up to a year ago the house had changed hands only twice. The last owner was a direct descendant of the builder. The other Greek Revival house is at Stonington, Conn., and was built in 1856 by Captain A. S. Palmer and his brother, Nathaniel B. The present owner is Alexander P. Loper, a direct descendant. This house contains fourteen rooms. Also from Stonington is the house at the right built by a Captain Amy. It was purchased in 1926 by Bradford B. Holmes. Another Early 19th Century house from Old Mystic is sketched opposite. This house shows traces of Georgian influence incorporated into a design generally of nondescript character





Such a [illegible] behind garden statuary that it inevitably repeats its past on occasions. The newest style is often only a fresh interpretation of the oldest. Chubby cupids by the drove rollicked through Renaissance and 18th Century gardens. In the modern garden of today you still find cupids. A little less chubby perhaps and their romping a little less sedate and sentimental, nevertheless they are cupids.

Take, for example, the statues at the head of this page. Symbols of Earth, Air, Fire and Water, they stand as accents in a formal garden carpeted with Heliotrope at "Morelands," the country place of Frederick F. Brewster in Dublin, N. H. Both their modeling and their leaden substance proclaim an 18th Century origin.

That some of their cherubic heritage has descended to the present generation of garden statues is shown by the Four Seasons, recently modeled by Vally Wieselthier for the garden of Max Epstein at Winnetka, Illinois. Instead of using lead or stone, which sculptors of recent generations would have chosen, Miss Wieselthier elected terra cotta.

These figures are glazed dull white and, in the old Chinese style, are hollow ceramic ware. Here again a very old method is revived. The garden statues of ancient China were often of glazed terra cotta. During the craze for Chinoiseries in 18th Century France, a whole race of hollow, glazed and unglazed terra cotta statuary sprang up. After that taste died, the method was forgotten. It has remained for Miss Wieselthier to revive it. These four figures, with their bases, stand about five feet high. They are set as accents in beds filled with brilliantly-colored flowers.

Although these newer cupids are rather satirical in modeling and rather negroid of feature, one feels that under their hides, they are blood brothers to the statues from 18th Century France in the New Hampshire garden



Garden Sculpture - Nilsen



GARDEN BY DAYBREAK NURSERIES

BRUEHL-BOURGES PHOTO — CONDE NAST ENGRAVING

One of the details in New York's flower show

PITY THE POOR JUDGES



By Helen Page Wodell

So much of the success of a flower show depends upon an understanding of the judges and their problems on the part of the exhibitors, that a frank discussion of the situation is well worth while. Hence these paragraphs which touch on the more important phases of the subject.

The flower show chairman should select the judges after consultation with the chairmen of the sub-committees. The judges should be carefully chosen. Much of the success of an ensuing show depends upon the judging of the preceding show. Nothing is more instrumental in driving away desirable exhibitors than unfair or poor judging. Poor judging defeats one of the main purposes of a show. A flower show should be educational. It is not educating to present impossible plantings that have won blue ribbons or to show tables and flower arrangements that are unworthy in taste and arrangement yet have been awarded prizes.

A great many flower show spectators form their own decisions about what is good and what is not good regardless of how the prizes are awarded, but to most a prize winning exhibit is accepted as being something to admire and reproduce; they take it on faith without stopping to analyze its faults or its merits. Therefore, poor judging is far reaching in its disastrous effect upon exhibitors and visitors alike.



The best judges of specimen plants or flowers are the men or women who specialize in these particular classes. A Rose grower knows good Roses, but it does not follow that he is also an expert on Dahlias. For artistic arrangement classes women who belong to garden clubs make the best judges. There are few clubs that have not made a study of flower arrangement and women who grow and arrange their own flowers appreciate keenly what it means to obtain pleasing effects with certain flowers.



Artists do not always make the best judges of artistic arrangements because they are often ignorant of plant characteristics and have a marked preference for a certain type of arrangement and fail to appreciate others. Certain artists enjoy painting flowers as though someone, exhausted with gathering them, had simply plunged a great armful into a vase and said "There!". Artists who relish this type of arrangement usually condemn as being "arty" or too studied any arrangement where restraint and beauty of line have been carefully worked out. Some judges are too dominating; they jump at a conclusion and force the little "I think so too" judge to agree without daring to express his or her own opinion.

Men are splendid judges of specimen plants, but not many men are qualified to judge artistic arrangements. They have had it attributed to them, justly or unjustly, that among men there is a failing for only "seeing red" where flowers are concerned. A popular masculine judge made the statement that he wished women would not ask big fat men like himself to judge breakfast trays, that it upset them—the men, not the trays.

In inviting people to judge, it is not a good policy to ask well known judges to come from a distance unless the show is of sufficient importance to warrant their coming.

When an invitation is sent requesting a judge to officiate at a flower show it is customary to state the date, the place where the show is to be held and the hour at which the judging is to begin (vital information that is not always given), the classes to be judged, and if there is reason to suppose that a fee will be asked, to inquire what it may be before making final arrangements. If judges are coming from a distance their traveling expenses are usually paid and this should also be explained in the invitation.

If a judge accepts, a second note should be sent a week before the show, with a marked schedule showing the classes to be judged by that individual, and again directions should be given as to when, where and how to reach the show.

When the judges arrive they should be met by a member of the classification committee and a member of the hospitality committee. The classification committee chairman instructs them as to what and how they are to judge, presents them with schedules, judges' badges, judges' books and pencils, introduces them to the judges' aids and turns them over for a few minutes to the hospitality committee. If judges have come from a distance, and there is time, it is a most acceptable custom to offer them some light refreshment. Most judges prefer to have luncheon after the judging is over and this meal is usually of necessity very late.

Before the judging starts all the entries should have been gone over by a vigilance committee, a group not usually designated by a special title because it is simply a part of the classification committee, but its duties are most important. There should be at least three members to receive exhibitors (Continued on page 32)

A flower show has its high lights of humor as well as of earnest endeavor. One should not forget that it is an innately human occasion, a gathering of widely variable folk drawn together by a great common interest. To regard it as a do-or-die event, solemn as a church service, is to discount its value as a means to horticultural progress. Even the poor judges should be allowed to smile

DELAY in the SUN

THE red and white awning topped bar wagon at right is fully equipped for snacks and drinks. Racks for red and white striped glasses, copper compartments for food and ice included: Hammacher-Schlemmer. The movable marquee is the newest thing in the garden. Below is one notable for its comfortable proportions and style. Top and curtains are of weatherproof material, white, striped in navy and red. This and the rattan furniture are from Sloane. Tray and accessories: Hammacher-Schlemmer. Plants from Bobbink & Atkins



MARTIN BRUEHL — GARDEN HOSPITALITY



MOVABLE MARQUEE WITH ADJUSTABLE CURTAINS — NYHOLM



TWIN SHELTERS IN GREEN AND WHITE — MARTIN B



GAY '90's ROUNDABOUT





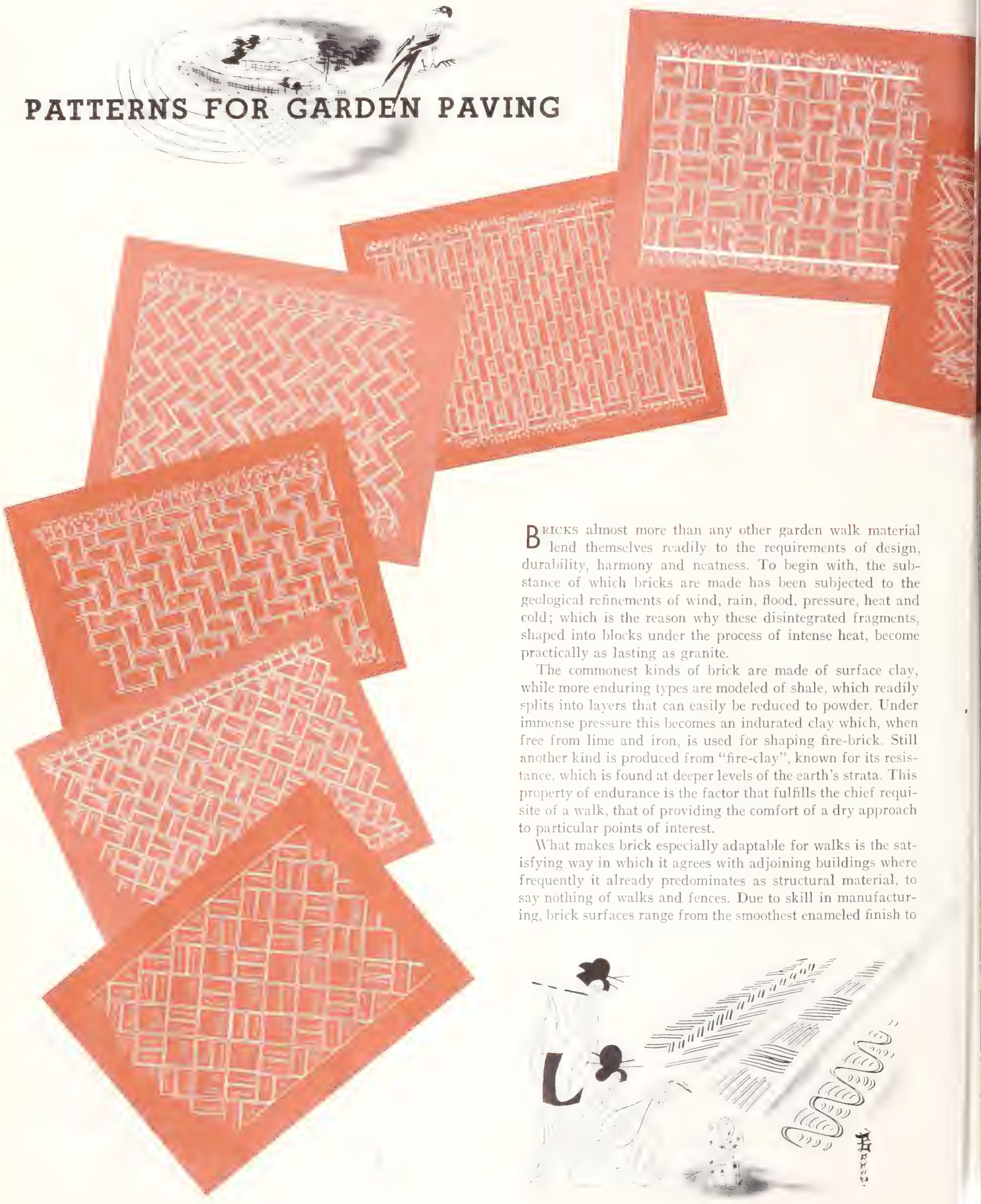
CABANA BY THE SEA

NYHOLM

TWIN shelters placed [illegible] withdrawing spot shown in the center of page, left. They are constructed of white enameled wood, with cushions and tops of bold green and white awning stripes: Altman's. The leaf green wrought iron chair in same picture has seat and back of intricately laced and knotted white cords: Blanche Storrs. The picturesque roundabout of natural rattan, left above, suggestive of the gay '90's, is brilliant in red and white upholstery and [illegible]

THE double width beach roll, shown above, will lure green and orange comfort to sun worshipers. It has a substantial brace and frame of metal tubing. From W. & J. Sloane. Beside it is a gray leather luncheon kit, appointed in red that carries service for six. [illegible] boasts adjustable curtains [illegible] red and white canvas [illegible]

PATTERNS FOR GARDEN PAVING



BRICKS almost more than any other garden walk material lend themselves readily to the requirements of design, durability, harmony and neatness. To begin with, the substance of which bricks are made has been subjected to the geological refinements of wind, rain, flood, pressure, heat and cold; which is the reason why these disintegrated fragments, shaped into blocks under the process of intense heat, become practically as lasting as granite.

The commonest kinds of brick are made of surface clay, while more enduring types are modeled of shale, which readily splits into layers that can easily be reduced to powder. Under immense pressure this becomes an indurated clay which, when free from lime and iron, is used for shaping fire-brick. Still another kind is produced from "fire-clay", known for its resistance, which is found at deeper levels of the earth's strata. This property of endurance is the factor that fulfills the chief requisite of a walk, that of providing the comfort of a dry approach to particular points of interest.

What makes brick especially adaptable for walks is the satisfying way in which it agrees with adjoining buildings where frequently it already predominates as structural material, to say nothing of walks and fences. Due to skill in manufacturing, brick surfaces range from the smoothest enameled finish to



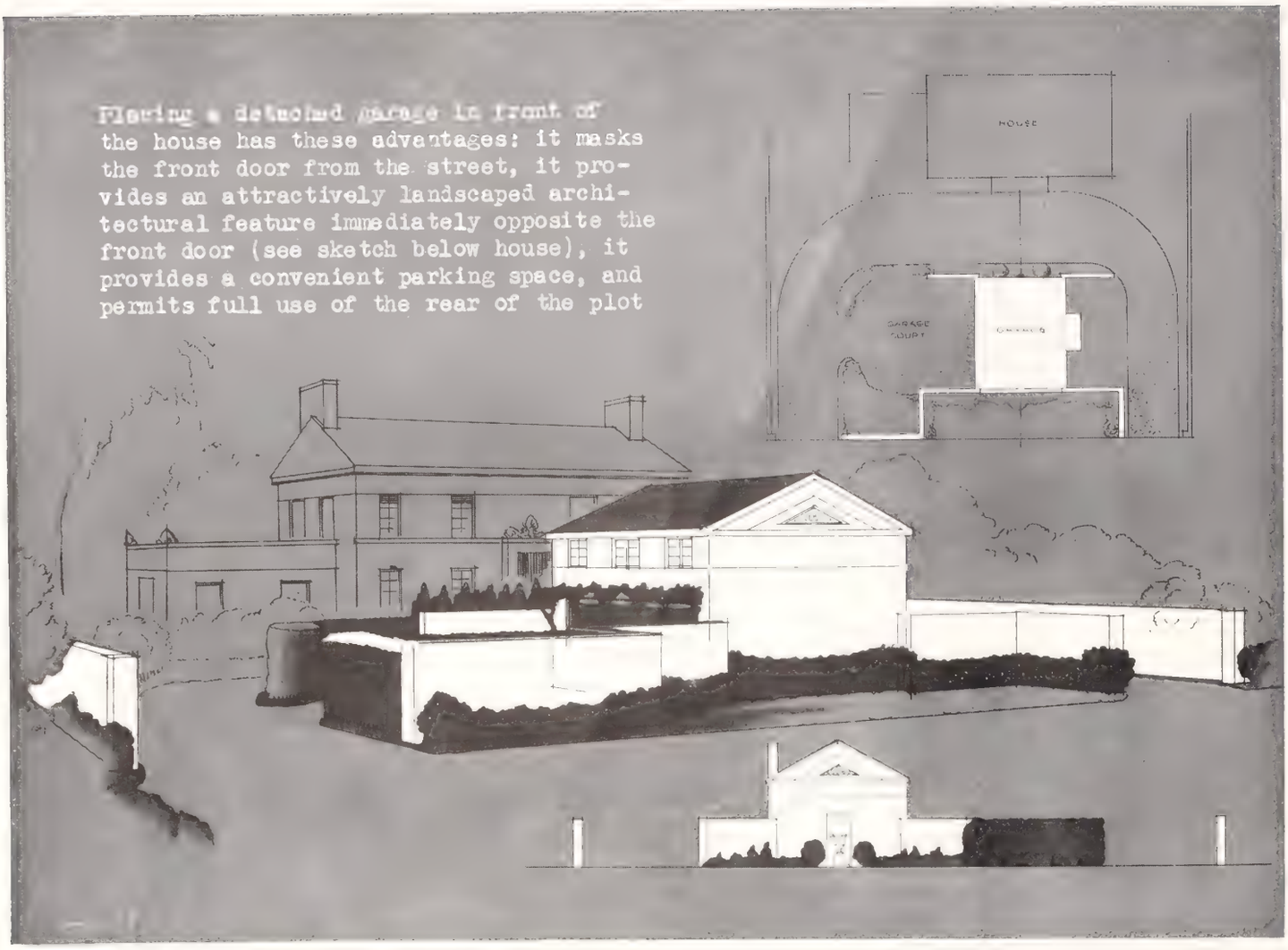
roughest qualities. These variations are the result of the different processes through which they pass in production, and which give them the names of sand- or water-struck, dry-press, wire-cut, hard-burnt, etc.

In selecting bricks for walks, the best results are obtained by choosing a texture which is neither too smooth nor too rough, as a smooth surface, when wet, makes slippery walking; while too rough a brick is far more difficult to keep clean. Aside from an infinite range in texture manufacturers have achieved a large choice in color, ranging from palest ivory tones through the yellows, orange, reds, and purple to mixtures and types of polychrome blendings.

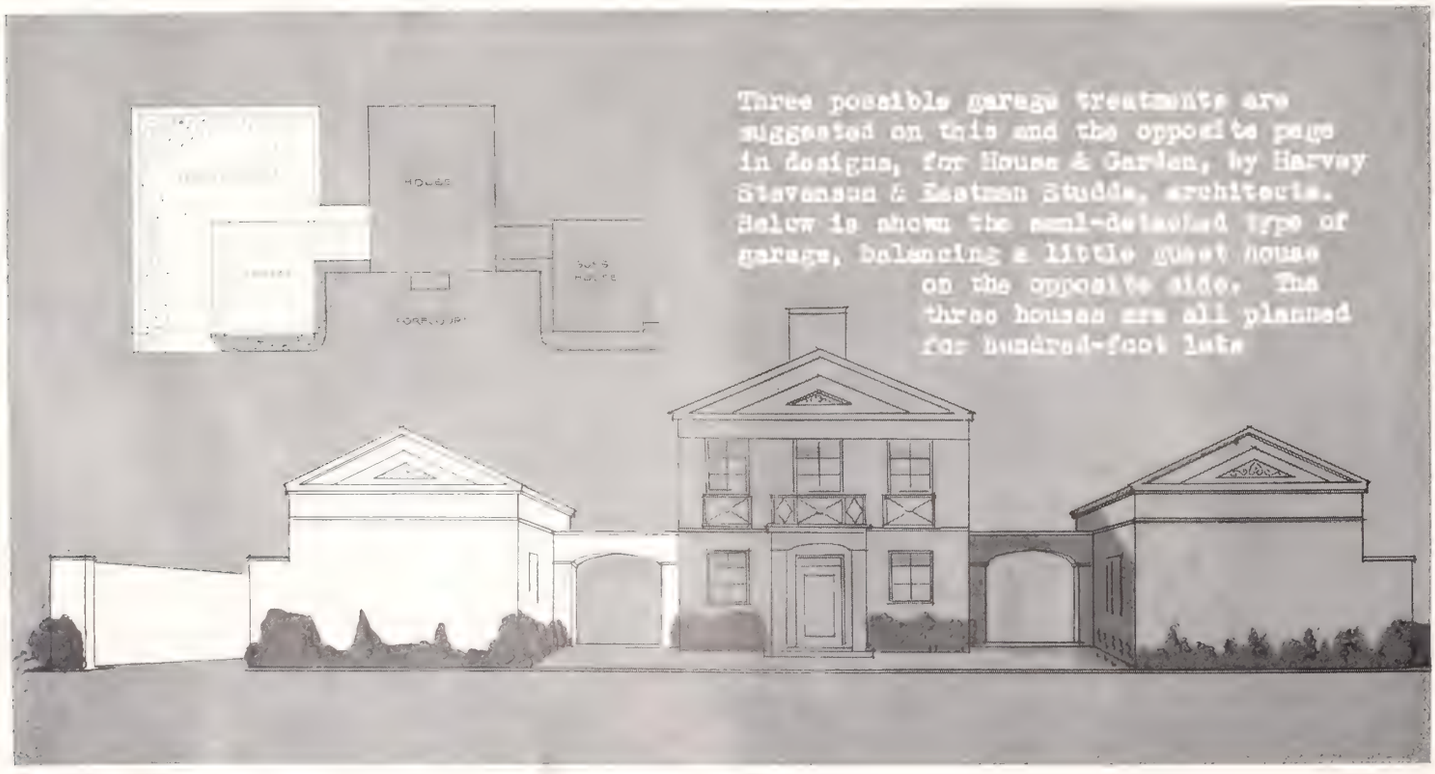
But the choice of color must always be modest, as no walk should stand out in relief so as to dwarf the major importance of Nature. Therefore, the interest contributed by brick should be effected by the play of light and shade in the diversity of its pattern rather than through a dominant sense of color. In lending variety by its design it runs less danger of becoming conspicuous. Indeed, it is owing to the proportion of its scale that brick is so much more adaptable to its various uses, since the diversity of its effect is due as much to the end upon which it is laid as to the design which it assumes. These arrangements often characterize the style of a garden. (Continued on page 194)

For economy [illegible] in the [illegible] obtainable with bricks alone and [illegible] Di-

Placing a detached garage in front of the house has these advantages: it masks the front door from the street, it provides an attractively landscaped architectural feature immediately opposite the front door (see sketch below house), it provides a convenient parking space, and permits full use of the rear of the plot



Three possible garage treatments are suggested on this and the opposite page in designs, for House & Garden, by Harvey Stevenson & Eastman Studds, architects. Below is shown the semi-detached type of garage, balancing a little guest house on the opposite side. The three houses are all planned for hundred-foot lots



Garages—attached, semi-attached and detached

By Greville Richard

Upon the architect's commencing sketches for the prospective home owner one of the first questions that must be decided is that which concerns the location of the garage. Shall it be a part of the house, or shall it not? In order to arrive at a thoroughly considered opinion we must weigh the various advantages and disadvantages of locating the garage: 1, under the same roof as that of the house; 2, entirely separate from the house; and 3, in a separate structure but attached to the house by a covered passage, porch or lean-to.

Considering first the attached garage, it is cheaper to provide a space that can accommodate one or two cars in the main body of the house than to erect a substantial separate building. One outside wall is eliminated and it is economical to continue the same excavation and foundation of the house for the use of the garage.

Among further considerations: If the garage is a part of the house, heat can be supplied from the house heating system. In disagreeable weather the attached garage has an obvious convenience for the owner. If the property is small, the attached garage leaves more space for lawn and garden than does the separate building which sometimes cuts up the property. If the house itself is not large, the incorporated garage spreads it into a larger building, giving it more importance as a mass and lengthening the roof line, thus aiding the desirable end of having the house seem to hug the landscape. The attached garage can be used to provide space for laundry tubs, work bench, storage, etc. In the average house, the second floor space requirements usually exceed those of the first floor. If the owner's wishes were carried out regardless of design, the result might be a house in which the second floor projected beyond the first in all directions. The attached garage makes it possible to add extra space to the second floor.

Turning now to the detached garage, here are some of the considerations:

If the property is large its appearance may be improved by having more than one building on it. On the other hand, if there are many units, it is well to combine some of them, not only for practical reasons, but in order to avoid the spottiness that is produced by too many structures.

The separate garage may include quarters for the chauffeur and his family, in which case it is usually advisable to have them at a distance from the house. They can then enjoy their radio and friends without encroaching on the master's privacy.

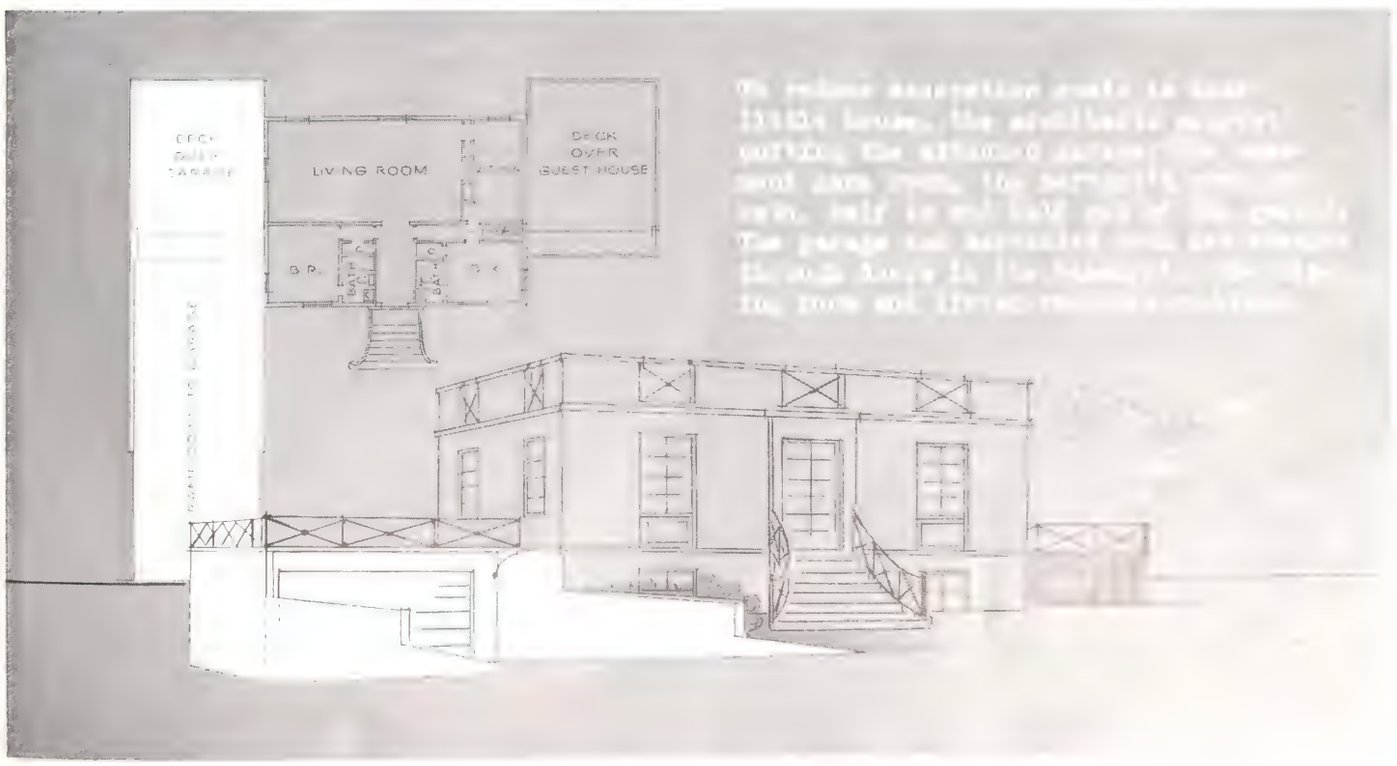
It is difficult to design an attached garage in which the large doors are not conspicuous. If not designed with extreme care they become the tail that wags the dog. Furthermore, in spite of the most faithfully-made promises of clients, garage doors are left open a large part of the time, revealing an inartistic expanse of the cement floor, tools, door-hardware, steam pipes, hose, etc.

When the garage is situated at a distance, unpleasant noises and odors are kept away from the house.

Although insurance rates are not affected one way or the other, the possibility of fire hazard may be a consideration in favor of having the garage in a separate building.

A garage for more than two cars is usually too large to be conveniently included in the house structure. Expense is a factor here, too, because the building materials of the house must ordinarily be used for the attached garage. A detached garage, on the other hand, may be built of less expensive materials except for the roof which, in my opinion, should match that of the house. I regard this as quite important.

A detached [continued on page 211]





LANDSCAPING GARAGES by Olive H. Foster

A GARAGE on the house plot today is a real necessity. With automobiles now driven by Father, Mother and the young people, for business and pleasure, it is often imperative to have the car at hand for immediate use as well as to save expense and the delay occasioned by maintaining elsewhere. On small grounds, however, the garage frequently is a blot on the landscape, whereas it might be made an interesting feature in the landscape plan.

Where a new garage is to be built, many things can be considered. First and most important, its placing and its approach. On a narrow town lot, this may have to be at one side, by or at the back of the house. Then the driveway can be screened off with low shrubbery bounding the lawn yet not obscuring the driver's view. It also means that the side of the garage—beyond the house—would provide a wall for a garden background to be made as interesting as it would be beautiful, by the right kind of plants and planting.

Yet on a large country place I saw last summer, the driveway ran along one side of the property under a boundary line of tall trees and up to the garage courtyard, which was large enough to accommodate half a dozen guest cars. How much better, when the grounds will permit, than having them left parked out in the roadway!

At another home, in Ithaca, high above Cayuga Lake, space on a small plot had been saved by having the driveway cut into the side of the hill, close to the dwelling, so as easily to reach the garage built on the cellar level, under the house. Each side of the approach the bank had been converted into a charming wall-garden, with all kinds of rock plants and enough small evergreens to provide beauty all year. In fact, you scarcely noticed the presence of the garage doors (whether open or closed) until you came almost in front of them.

On the other hand, it may be desirable to have the garage as far away from the house as possible, to allow that much more lawn and flower space about the dwelling; and in this case a circular sweep of the driveway up to the front door makes an effective approach to a formal place.

A covering of vines will often make the garage a real part of the garden setting. It could be practically screened off, if preferred, by a line of low, slow-growing, pyramidal evergreens like some of the Japanese Cypress, the Japanese or the Irish Junipers, the Japanese White Pine (*Pinus parviflora*), Hick's Yew (which remains narrow), or the Japanese Cryptomeria—if you are willing to pay the price! Evergreen flowering shrubs such as Rhododendrons, available in many kinds and colors and heights; Mountain Laurel, Mountain Andromeda, *Leucothoe catesbaei* and some of the evergreen Azaleas (like the Japanese *A. hinodegiri*) will have the added value of lovely spring bloom, and be less expensive to buy.

But for real economy, make this screen of the choicer flowering shrubs, selected for succession of bloom; and Winter Honeysuckle (*Lonicera fragrantissima*), from January to May; three of the Witch-hazels (*Hamamelis mollis, H. vernalis* and *H. japonica*) and the Japanese Pussywillow about February and March; Forsythia in April; a long list of lovely French hybrid Lilacs, single and double, from white through pinks and lavenders to rosy purple red and deep purple, in May and June; Buddleia from July to frost; Rose of Sharon (*Hibiscus*) in its finest colors during August and September; the Snowberry (*Symphoricarpos*) all Autumn and until frost; with the ordinary Witch-hazel (*H. virginiana*) closing the year with its unusual yellow-and-brown strap flowers in November and December.

The garage can also be hidden, if desired, by a lattice extending along that whole section of the drive, to be covered with the new all-season-flowering climbing Roses. These include New Dawn (a sport of Dr. Van Fleet); Princess Van Orange (patent applied for); Mermaid, which blooms continuously all summer with single 4″-across Roses in big ivory white clusters; and Scorcher, a new Rose from Australia quickly attaining ten feet, ruffled and a vermillion red. While pronounced hardy, in cold sections it would be wise to protect all these beauties. Near my home on Long Island last season I saw the finest of old Boxwood hedges completely killed in an unprecedented winter; and it is always better to be safe than sorry.

And speaking of hedges, why not try one instead of a lattice or a fence? Either Arborvitae or Hemlock has the advantage of being evergreen and easily kept clipped to a desired height and width. Also they make a lovely garden background; and for entrance you can always have an arch. Another thing in their favor is that they stand partial shade, as on a northern exposure, where they could face down to the sunlight line—beyond which, then, it would be possible to lay out the flower beds.

Going back to vines, however, the evergreen English Ivy clings to stucco, brick and stone, so meets the need of hiding the structure throughout the year. Boston Ivy (*Ampelopsis*) grows more rapidly, but loses its leaves after a magnificent burst of Autumn color. *Euonymus radicans,* or Creeping Spindle as some call it, is another evergreen, good on walls, but slow. Though all these leaves lie close to the foundation, they allow plenty of air to circulate, so do not cause dampness and are even said to afford desirable protection. On wooden buildings, Japanese Honeysuckle, nearly evergreen, will run rampant (*Continued on page* 80)





FAR too many garages are looked upon by their owners as necessary equipment, plain and simple, their possibilities for being developed into features of genuinely pleasing appearance are often disregarded. Once these opportunities are realized, it develops that the garage which cannot be improved by judicious planting is rare indeed.

On these pages are illustrated numerous suggestions for garage landscaping which, either as they stand or in modified form, have wide application. They include latticing, vines, shrubbery, a wall fountain, espaliers and tree planting. Underlying them all is the same basic principle: consider the garage itself as a background for the planting.

Particularly to be recommended for such planting are the dwarf espalier fruit trees which are now available in this country in a variety of forms. One type is shown at the right; others include the fan shape, single cordon and horizontal. In purchasing any of these espalier fruits, be sure they are of true dwarf stock and are developed by an expert

A varied garden in New Hampshire



TEN years ago, when Mrs. Frederick F. Brewster acquired her property at Dublin, New Hampshire, grass fields came close to the house. Today one finds great stretches of smooth lawn, well stocked borders of annuals and perennials and a wealth of thrifty ornamental trees and shrubs for background

OF THE three small pictures at the right, the first is of the Ivy-ringed pool in the round garden and the encircling border of flowers in delicate mauve pink tones. Next is the flagged walk connecting the two summer-houses in the rock garden. Last, the walk leading across one end of the wall garden





GEORGE H. DAVIS CO.

On [illegible] is the formal [illegible] on the slope below the round garden, Mrs. Brewster calls the drawing room. Its planting [illegible] clipped hedges of Box Barberry. At the four corners are statues symbolic of Sun, Air, Earth and Water—the four garden essentials.

[illegible] feet wide and three hundred [illegible] greens and deciduous [illegible]

Modernize your



← Revamping of a garden entrance such as the one in the small sketch can be achieved by the addition of a terrace and vine-twined colonnade



Two uninspiring windows side by side are here converted into French doors that open on a garden porch and steps →





A balcony, wall, terrace and well chosen planting can lift an unprepossessing garden entrance into an inviting feature ← of suitable importance



DESIGNS BY GERALD K. GEERLINGS

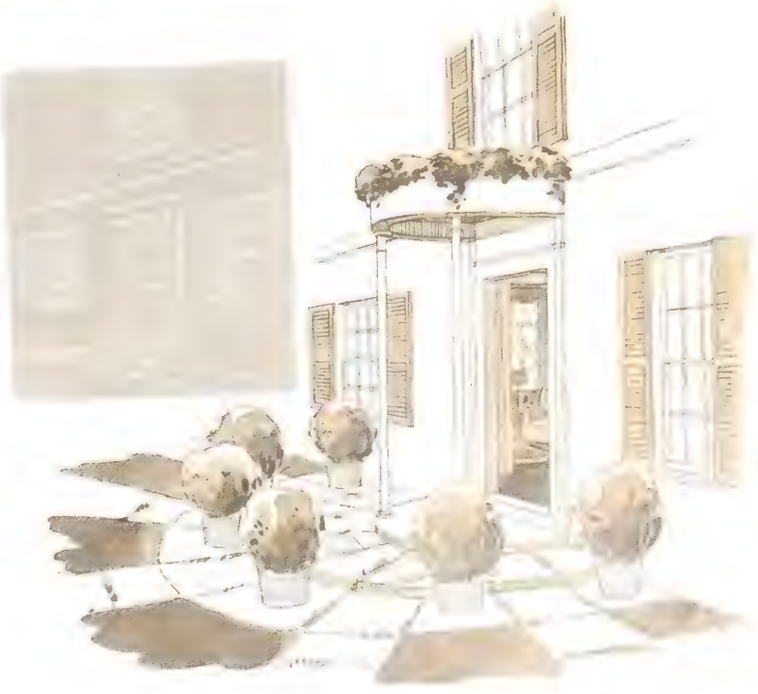
Garden Entrance



Here it is a case of accentuating an existing doorway with a fanlight and arch which, flaring somewhat, leads into a curved, enclosing hedge →



← The half door works a transformation in this example, flanked as it is by dwarf espalier fruit trees in the Continental fashion



Sometimes the solution of garden entrance uplift is found in adding a semi-circular portico, terrace and radiating paved walks with tubbed plants at intervals →



Black, white, gold and silver

PERFECT on this dramatic table set for dining on a terrace or penthouse roof is International's new silver pattern, "Simplicity". The scheme is black, white and gold. Plates with black and gold lines hold gold lustre plates and glass fruit dishes. Mats are stiff white, gold-flecked rayon bordered with black lines. Black candlesticks stand in cylinder vases used as hurricane globes. White metal flower holder. Setting by Macy's

How the government backs the home owner

By John Cushman Fistere

Aside from voting, paying taxes, writing to your Congressman for seeds, or to the Superintendent of Documents for the two Grace Abbott pamphlets on babies, the relations between the U. S. Government and the average citizen, although pleasant, are not exactly intimate. Because of that, and because the Government has a way of clouding its activities in a legalistic hodge-podge, the same average citizen seldom relates to his own life what the Government is doing.

But the New Deal has changed all that. Codes have done it for the business man, and now the Federal Housing Administration (the FHA of the newspapers) is beginning to do it for home owners and home owning prospects. So far it has been reasonably successful. But its great difficulty is that home owners, trained through years of not paying any attention to what the Government is saying, have had a difficult time appreciating that the FHA really has something specific to offer them. And it makes the same old mistake of talking in terms that most people don't understand.

Furthermore, by calling itself a Housing Administration, it suggests dirty slums to the minds of most people, whereas it has nothing to do with slums at all—or at least, so little that one need pay no attention to that part of it.

The things that the Federal Housing Administration is willing to do for you are:

1. Help you borrow money to make alteration and repair on your home at a not exceptionally low) rate of interest.

2. Help you finance the buying or building of a new house.

3. Help you change the kind of mortgage you might now have on your home so that you will find it more convenient to pay off.

Despite its willingness to help you, however, Federal Housing Administration has no money to lend. All it does is guarantee to the bank, building and loan association, mortgage company or life insurance company that lends you money that it will not lose. It is, in effect, a big insurance company, but instead of insuring lives, it insures mortgages.

Fixing Up Your House. If you are like the owners of 16,000,000 other homes in this country, your house needs either a major or a minor operation. Possibly you have tried during the past four or five years to borrow on your house to make the repairs, and you have been unable to do so. In this event, the FHA plan is exactly fitted to your case. It says to the bank or building and loan association which holds your mortgage—"You lend Mr. Smith the money he needs to fix up his house, and we'll see that you don't lose anything on it."

Landscaping, too, is eligible for financing as a part of the modernization program. A home owner may borrow the money he needs to beautify the grounds around his house. Improvements of this character include grading, the planting of trees and shrubbery, the construction of pools and rock gardens and the laying of walks and driveways. The theory is, of course, that such work adds to the value of the property as a whole.

Now to have the FHA back you up, it has prescribed certain limitations.

The first one is simply that the cost of your repairs or improvements must not exceed $2,000. (By the time you read this, however, the chances are that Congress will have changed the law so that the limitation will be raised to $50,000.)

In the second place, it doesn't make any difference if you have a mortgage on your home already. Loans are made without any collateral, and without anyone else having to endorse your note. You simply sign a note (an I.O.U.) saying that you will pay the money back, and that ends it.

You do, however, have to have a respectable credit standing. When you fill out an application, you also have to fill out a credit questionnaire, and then the FHA asks around town to see how well you pay your bills [illegible]

ITEMS	$5,000 LOAN		$10,000 LOAN		$15,000 LOAN	
F.H.A. appraised value of home	$6,250		$12,500		$18,750	
Loan	5,000		10,000		15,000	
Percentage of value loaned	80%		80%		80%	
Interest rate	5%		5%		5%	
Service charge on decreasing balances	½ of 1% per annum		½ of 1% per annum		½ of 1% per annum	
Mortgage insurance premium on original face value	½ of 1%		½ of 1%		½ of 1%	
	Payments per month		Payments per month		Payments per month	
	15 Years	20 Years	15 Years	20 Years	15 Years	20 Years
Interest and principal	$39.55	$33.00	$79.10	$66.00	$118.65	$99.00
Service charge	1.30	1.40	2.60	2.80	3.90	4.20
Mortgage insurance premium	2.10	2.10	4.20	4.20	6.30	6.30
Sub-total	$42.95	$36.50	$85.90	$73.00	$128.85	$109.50
Taxes (Assumed at 2% appraised value)	10.43	10.43	20.84	20.84	31.29	31.29
*Fire Insurance	2.00	2.00	4.00	4.00	6.00	6.00
**Total	$55.38	$48.93	$110.74	$97.84	$166.14	$146.79

*Fire insurance figures at ½ of 1% annually on an assumed value of $4,800, $9,600 and $14,400 for the house as distinguished from the lot.

**In order to make this total comparable with rent, an item for upkeep, say 1½% annually of the value of the house, should be added.



F. S. ARMBRUSTER

Rock Garden at Lake Louise

FOUR years of work have gone into the rock garden at Lake Louise, in the Canadian Rockies. Under the direction of Mrs. J. Loch Lang there have been assembled many plants native to the mountainous region round about—various Saxifrages, Arnicas, Pentstemons, Asters and numerous others, including shrubs

THE natural setting is perfectly adapted to a large-scale alpine garden; the task of the landscape architect, therefore, was to enhance the advantages of the site and stock it with suitable native plant material. In this view one looks across superbly colored Lake Louise itself to Victoria Glacier. Flanking it are stands of Spruce





TIARELLA UNIFOLIATA



SEDUM STENOPETALUM

A FEW of the infinite number of details are shown on this page. It is planned to continue the development of the garden until every appropriate species known to the Canadian Rockies is represented. Many of these will have to be sought in all but inaccessible parts of the high mountains, but the search will be worth while



Summer

finds to refresh your house







MARTINUS ANDERSEN

1. Colorful and countryish for your Summer house are flower-shaped ash trays—Wild Rose, Daisy and other flowers in soft colors. Made up in glazed Italian pottery, about five inches wide: Blanche Storrs

2. Serve hors-d'oeuvres at your outdoor parties this Summer in these crisp, leaf-shaped dishes of highly glazed Italian pottery which comes in both green and white. Small plates to match: From Olivette Falls

3. Latest in period rooms for birds is this graceful Chinese Chippendale cage of white wire on a stand holding three flower pots. The delicate wire chair can be had painted white or any desired color: Blanche Storrs

4. This cool Howard & Schaffer chintz, in a big modernized shell pattern, was designed by Robert Locher. Smart for rooms by the sea. Cream and wine; gray with yellow or putty and navy: Diane Tate & Marian Hall

5. Gay, practical pillows for terrace or beach are covered in sturdy black or blue oil cloth decorated with white appliqué map designs outlined by colored stitching. White tape finishes the edges: Elsie de Wolfe

6. Waylande Gregory designed this charming group for a pink and white room. Dusty pink porcelain, stylized designs in white. The lamp, 22 inches over all, has a shade of white wool strands: Rena Rosenthal

7. Every terrace needs practical small tables that can be easily moved about. This useful nest of three, with glass tops and iron frames painted black, has decorative bases in the form of half circles: From Elsie de Wolfe

8. Sparkling red and white is the theme of this Kittinger Chippendale card group, part of a new living room furniture group. Frames are finished in mellow red lacquer; chair seats and table tops are of white leather

9. Crisp green salad is even more tempting when served in this big oval bowl of hand-made, ribbed glass, shell shaped at the ends. The servers are made of chromium and crystal: Saks-Fifth Avenue

10. Think what this modernized Victorian chair, with its delicate leaf design and cord and tassel decoration, would do for a country dining room or terrace. White iron and wire, seat in white fabrikoid: From Colwell

11. A big circle of delicate white wire tracery makes the gayest wall bracket of the season. Designed by James Pendleton, it may be arranged delightfully with plants, figurines or a judicious combination of both as shown here













Offsetting the heat wave

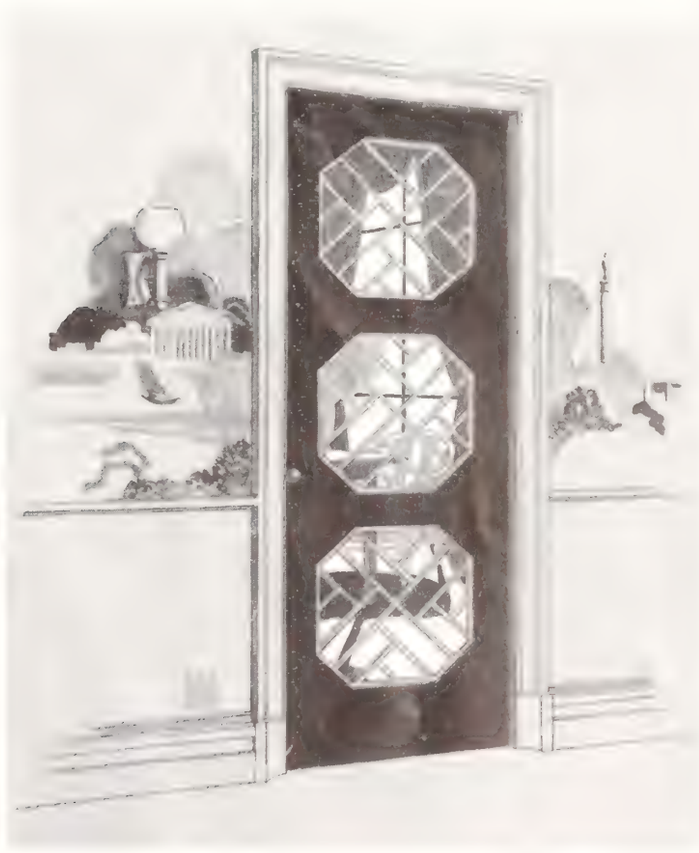
Doors that breathe—six cool ideas for hot weather rooms



THERE'S no excuse for stuffy rooms with these open-work doors, quite as decorative to look at as they are practical to live with. The oak door above, largely composed of turned spindles, allows for air circulation between two rooms in a house designed to accommodate Early English antiques. These bright hot weather designs and ideas are by Harry C. Richardson



SKETCHED above is a practical, airy idea for built-in clothes-closets on either side of the bed in a room designed in the French provincial style. The upper section of the door has a large open panel screened by metal lath which comes in a decorative herringbone design. This may be painted or gilded and backed by very fine wire mesh to screen out dust and moths



THE smart door shown at the left, which separates the hall and living room in a Georgian country house, is finished in black lacquer and fitted with gilded wooden grilles in a Chinese Chippendale design. Such a treatment not only allows for air circulation but is very decorative in its own right, as this interesting pattern lightens up the solemnity of large door spaces





THERE'S nothing so bad for clothes as to keep them sealed up in closets away from fresh air and light. The open-work doors above solve just this problem. Twin closets in a bedroom bear the respective initials of husband and wife. These may be cut out of plywood or wrought in iron. His panel is backed by fine wire mesh that admits air yet excludes dust and insects



TELEPHONE [illegible] proverbially sooty. His are [illegible] a shuttered door with adjustable slats. The wall [illegible] lined with a white paper with red plaid lines, and the red carpet of the hall covers the floor. A linoleum bulletin board on the wall is handy for leaving notes and numbers where they can very readily be seen

SKETCHED at the right is another decorative door that breathes. A tiny foyer in a modern apartment is ventilated by a door which has a large center panel filled with fixed slats. These can be painted the same color as the rest of the door or given a [illegible] together with the moldings, as shown here. Harry C. Richardson designed and drew these interesting doors

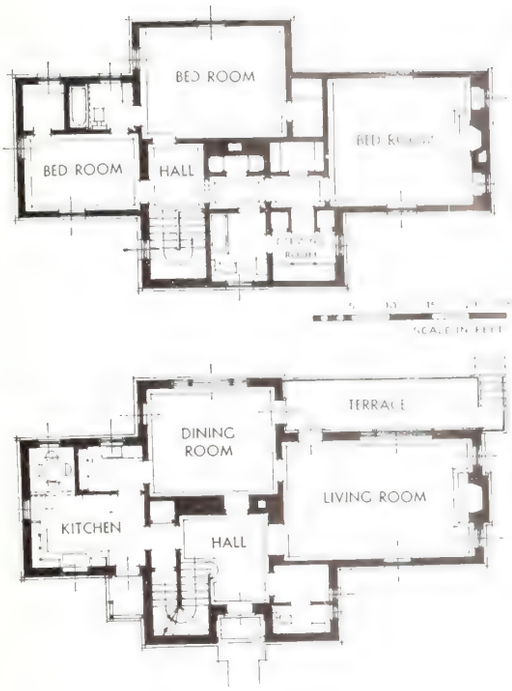
One from the Bay State and two from Oregon



SURROUNDED by deep lawns broken by shrub and flower plantings, the brick and half-timber residence of Ernest V. Alley at West Newton, Mass., has been given a site worthy its English heritage. The "T" plan gives maximum light and air, allowing most of the rooms to have three exposures. Rooms are logically disposed with relation to first and second floor halls. The library, which has direct access to the grounds, provides what is really an additional living room, a worthy feature. The second floor contains three master bedrooms, a sleeping porch, two baths, two servants' rooms and a bath. Julius Gregory was the architect



BURR A. CHUR







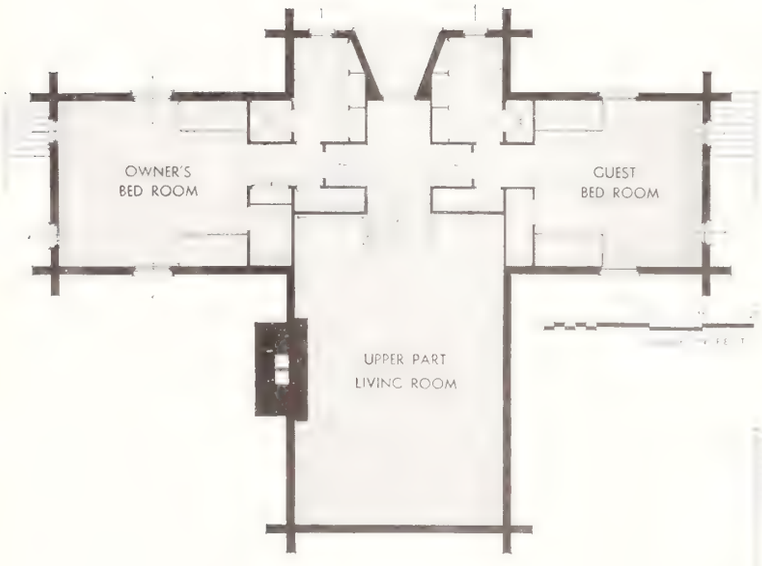
THE residence of Dr. John Marshall at Portland is situated on Portland Heights. From the dining room, living room and terrace is an unobstructed view of the city, the Willamette River and snow-capped Mt. Hood in the distance. The lower part of the house is veneered with warm toned brick, the upper part sheathed with cedar siding stained brown, features that give it, together with its plan, the reminiscence of an English cottage. Its compact plan makes for easy housekeeping and yet the rooms are adequately spacious. The second floor provides three bedrooms, a dressing room and two baths. Whitehouse, Stanton & Church were the architects



ON THE [illegible] Willamette River [illegible] Club, [illegible] painted, [illegible] made shingles. These white walls stand in nice contrast to the green background of Oregon Firs and the base planting of Boxwood, Holly and Rhododendron. The hall runs along part of the front, affording access to the dining room and [illegible] reached through the kitchen and the service porch. Three bedrooms are on the second. Whitehouse, Stanton & Church, architects







Two camp homes planned for Summer and Winter

NOWADAYS vacation and week-end houses are not designed only for summer use. Good roads have made most places accessible almost the whole year round and the present popularity of Winter sports has brought Winter week-ending into high favor. Here are two holiday places that might be built in the woods or by a mountain lake. The log cabin above, somewhat in the Swiss chalet manner, was designed by Julius Gregory with the thought of Lake Tahoe, Nevada, in his mind. Its principal feature is a two-story living room. Two bedrooms and two baths are on the second floor



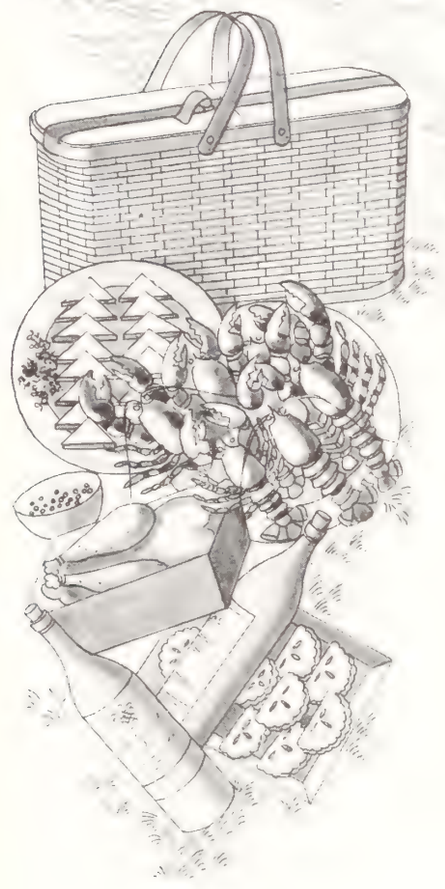
Much smaller, and planned for a [illegible] easily obtainable, is this cozy house designed by Lou Rosenberg. The walls are of roughly dressed logs and the roof is covered with hand-split shakes. To keep the cost of the house down to its present [illegible] with berths, one above the other in Pullman fashion. A dining alcove adds to the convenience factor. The compactness of this house makes for ease of heating. Note the attention which, in each of these houses, has been given to kitchen arrangements. Any labor-saving device should be utilized as completely as possible. Drawings are by Adolph Dehn and Howard Cook [illegible]





Surprisingly Good Picnics

Written and Drawn by June Platt



LUNCH BOX FOR MOTORING

Hot chicken broth
Fried chicken
Water cress sandwiches
Strawberry turnovers
Black coffee

HAMPER DE LUXE

Cocktails
Liverwurst and French bread
Cold lobsters, mayonnaise and capers
White wine
Roasted, stuffed capon
Red wine
Potato and truffle salad
Cherry tart
Coffee

Are you one of the minority who really loves picnicking, or do you hate it? To quote from one dictionary: "A picnic is a kind of fashionable social entertainment at which each person contributes food to a common table." Not to quote from said dictionary, the result is (due to a lack of get-together on the menu planning) often a sorry conglomeration of totally unrelated foods with an overwhelming proportion of soggy bread, thereby causing the general belief that a picnic is something to be avoided and shunned as long as humanly possible. We, too, were of this opinion until one day it so happened that we were going on a trip where we had to take a picnic lunch or go hungry. We planned our menu with great care, but were dismayed to find we had nothing in the house suitable to pack it in, not even a shoe box. A shopping expedition disclosed that someone has evidently given the matter a great deal of thought, for we found such a bewildering array of thermos bottles and containers; fitted baskets de luxe; ice-boxes for the running board of the car; baskets with ice containers; individual tin lunch boxes with individual thermos bottles; compact charcoal grills and stoves with spits for roasting meat; triple-decker containers for keeping food hot or cold; tea baskets fitted with little alcohol stoves and tea kettles; sandwich boxes; in fact, everything under the sun for making picnicking a joy.

We had to be rather modest in our selection, so we chose the unfitted zinc-lined basket illustrated above, which has an ice compartment. We bought, separately, silver-plated kitchen spoons and forks, and white-handled stainless steel knives, blue striped enamel plates and cups, a deep enamel, oblong dish with a cover, and two good-sized thermos bottles, one for hot and one for cold drinks. The resultant picnic was a great success.

In purchasing your equipment, it is well to bear in mind just what sort of picnicking you are most likely to do. If you are given to taking long one-day motor-trips you will find that the individual containers are the best.

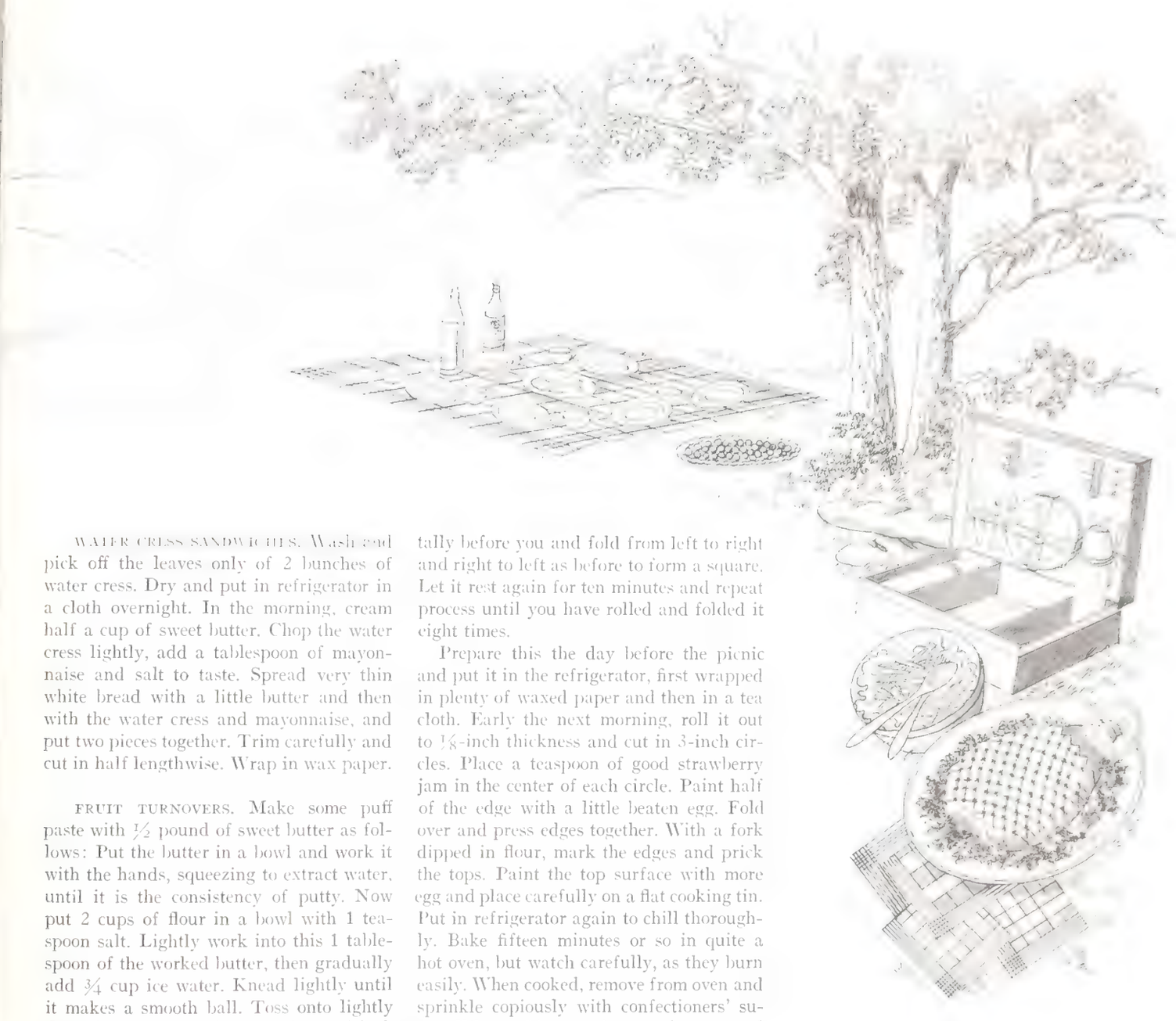
If you have lots of cars and servants, by all means go out and buy all the fancy equipment possible.

Or, if you are ingenious, you may discover a picnic ground right in your own orchard or back garden, in which case all you will need are plenty of helping hands to carry things back and forth from the house.

If fishing is nearby and your hobby, the outdoor grill equipment is what you will probably buy.

I have planned four different types of picnics, hoping that one or all of them will be of help to you. Here are the recipes for the foods I suggest.

FRIED CHICKEN. Order young chickens weighing not more than 3 pounds. Have them cut up as for frying. Fry ½ pound of bacon in a thick frying-pan, being careful not to burn it. Remove bacon and add ½ pound of butter or more to the bacon fat. Wipe the chicken with a wet cloth, dry, dip in milk, and then roll in flour which has been well seasoned with salt and pepper. Fry the chicken quickly to a golden brown, turning it on all sides, being careful not to knock off the crust. Cover the pan partly with a cover and continue to cook more slowly until a fork inserted shows that the chicken is tender and cooked through—about twenty-five minutes' time will do this. Remove pieces carefully and place them on white paper to absorb all extra fat. When quite cold, put in refrigerator overnight. The next morning, wrap each piece separately in heavy waxed paper, and give each person a piece of white meat and a piece of dark meat.



WATER CRESS SANDWICHES. Wash and pick off the leaves only of 2 bunches of water cress. Dry and put in refrigerator in a cloth overnight. In the morning, cream half a cup of sweet butter. Chop the water cress lightly, add a tablespoon of mayonnaise and salt to taste. Spread very thin white bread with a little butter and then with the water cress and mayonnaise, and put two pieces together. Trim carefully and cut in half lengthwise. Wrap in wax paper.

FRUIT TURNOVERS. Make some puff paste with ½ pound of sweet butter as follows: Put the butter in a bowl and work it with the hands, squeezing to extract water, until it is the consistency of putty. Now put 2 cups of flour in a bowl with 1 teaspoon salt. Lightly work into this 1 tablespoon of the worked butter, then gradually add ¾ cup ice water. Knead lightly until it makes a smooth ball. Toss onto lightly floured table and roll out to about ⅜-inch thickness in rectangular shape. Place the dough horizontally in front of you, shape the rest of the butter into a slab and lay it perpendicularly in front of you on the center of the dough. Fold the flap of dough on the left to cover the butter, then fold the right-hand flap to left. The butter is now completely covered and the whole secret of puff paste is to see to it that the butter never breaks through. Roll the paste away from you to make a longer rectangle. Now give it a turn so that it is horizontally before you. Now, by flopping the left hand third to right, and the right hand third to left, fold the dough so as to form a square. Press lightly with rolling pin and put in refrigerator to rest for twenty minutes. Then take it out and be sure to place it in front of you as before. Again roll away from you, until you have a rectangle three times as long as its width. Be careful not to roll it too thin the first few times. Place horizontally before you and fold from left to right and right to left as before to form a square. Let it rest again for ten minutes and repeat process until you have rolled and folded it eight times.

Prepare this the day before the picnic and put it in the refrigerator, first wrapped in plenty of waxed paper and then in a tea cloth. Early the next morning, roll it out to ⅛-inch thickness and cut in 3-inch circles. Place a teaspoon of good strawberry jam in the center of each circle. Paint half of the edge with a little beaten egg. Fold over and press edges together. With a fork dipped in flour, mark the edges and prick the tops. Paint the top surface with more egg and place carefully on a flat cooking tin. Put in refrigerator again to chill thoroughly. Bake fifteen minutes or so in quite a hot oven, but watch carefully, as they burn easily. When cooked, remove from oven and sprinkle copiously with confectioners' sugar. When cold, wrap in waxed paper and put several in each picnic box.

Take along a community thermos bottle of black coffee and some extra cups in a separate package.

DELUXE PICNIC FOR EIGHT OR TEN

The night before the picnic prepare the liverwurst paste for the appetizers. Remove skin from ½ pound of best quality liverwurst and mash well with a fork. Add a quarter of a pound of fresh sweet butter and plenty of freshly ground black pepper. Cream well together and pack in attractive covered jar. Put in ice box overnight. This is spread on thin slices of French bread by one member of the picnic and eaten by all, with the cocktails.

COCKTAILS. Mix the ingredients at home and put in glass bottle. When ready to serve add the (continued on page

ORCHARD PICNIC

Hot sausage rolls
Cocktails
Stuffed eggs in aspic
Cold chicken under blanket
Boiled ham—Sweet pickles
String bean salad
Raspberries and cream
Little cakes

OUTDOOR GRILL PICNIC

Cocktails



RITES OF THE BATH—SOAP TO SALTS



TOILETRIES FOR A MAN

ABOVE, top shelf: Morny bath bowl and accompanying whisk; in front, Dorothy Gray dusting powder. Put talc in the amusing rubber squeezer-sifter from Lewis & Conger. Scandia Jourde bath cream is applied before bathing. Davenport's generous-sized, imported bath soap.

Lower shelf: Mitcham's liquid lavender bath salts. Dorothy Gray's body rub to use after bathing, Guerlain's bath salts and eau de Cologne; last, Yardley's classic lavender bath salts.

On the opposite page, see a lady wearing a trick shower hood. Above her, a chromium-plated bath tray with a place for everything. Hammacher, Schlemmer sponge tub pillow and a loofah, a circulation builder-upper. Lewis & Conger

FOR masculine visitors, left: Houbigant Fougère Royale eau de Cologne, shaving cream and talcum; Caron's Pour un Homme, the distinguished perfume for men; Vienna Woods pine crystals and lotion. The square box holds Coty's brilliantine.

Now for beauty. Right, top: Delv, a basic, all-purpose cream; Peggy Sage hand cream; Daggett & Ramsdell cold cream facial soap; Kent roly-poly brush. On lower shelf: Quinlan's eye cream, astringent, packs and bath come in a neat kit; De Vilbiss eye atomizer. Arden's Milk of Almond cream keeps hands soft. Peggy Sage liquid polish and oily remover for nice nails. Hammacher, Schlemmer dispenser for facial tissues and guest puffs, Lewis & Conger

Hospitality on the shelf of the guest bathroom

You [illegible] in the country. Your suitcase is large, but by the time you have tucked in a bottle of cold whiskey for your host and a light, bright novel for your hostess, there seems to be no room at all for those frivolous and civilized preparations that make life at home worth living—bath salts, a good lotion to soothe your eyes after a day in the sun, things to make you feel smooth and relaxed and beautiful.

You arrive. You are tired and hot and dusty. You think: "At least I can wash my face." You open the door of the guest bathroom, and you find that your thoughtful hostess has provided everything you forgot or couldn't bring. Your week-end is made.

House & Garden, having inspected many guest bathrooms, having been both guest and host, having reviewed all the new preparations [illegible] a study of what it would like to see in the bathrooms of the country, to raise the level of summer hospitality. The elements are many, but they resolve themselves into:

(1) Things for the bath

(2) Essentials of skin care

(3) Things to keep a male guest good natured and amiable

(4) A few homely medical aids

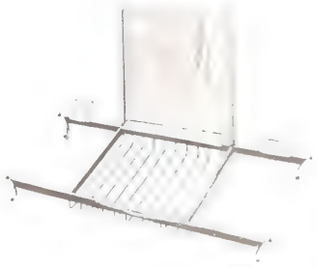
(5) Things to help a lady guest in washing out a pair of stockings.

For the bath, do, if possible, provide one of those big, grand floating bath bowls. And a great big cake of bath soap, or possibly a box of individual guest soap tablets. Of water softeners and perfumers, you have a choice: either nice colored salts scented with lavender, or a spicy, not too sweet, fragrance; or liquid salts or oil, of which only a few drops are needed in the tub; or very fine salts which dissolve instantly. Your guests will bless you, if they find a cream to smooth into the skin before bathing, or a lotion to use afterwards. A dusting powder is an indispensable, and, if your visitor finds eau de Cologne on the shelf, she will surely drift down to dinner gracious and grateful.

If you are [illegible] class, you will also (*Continued on page 66*)







LOVELINESS IN JARS AND BOTTLES

ACTIVITIES FOR GARDENERS IN JUNE



FIRST WEEK

component of all practical gardening is the cultivation to keep the soil cultivated during the growing season to prevent weeds. Yet there is evidence that many inexperienced folk do not know the actual way such labor pays off and how it actually destroys the young weeds by cutting, breaking and generally demolishing their roots. With hot weeks, this is enough to kill them once and for all, but there are some, like Purslane and Spurge, which will root again and, picked up and moved to some safe place where they can be piled to die a miserable death.

Trees and shrubs of all kinds that were set out this Spring, or even late last Fall, should receive a thorough weekly soaking either by rain or artificially. It takes time for such plants to restore completely that balance between root and top development which enables them to stand without crutches, so to speak; hence, give the roots plenty of food and water until they have extended to their normal extent. This is especially applicable to evergreens, because during the early Spring they lost more moisture through their foliage than the deciduous plants.

Early Iris, having completely finished flowering, can now be divided and transplanted. At this season they are beginning active work on the formation of new roots, so are in the best condition to re-establish themselves. When setting them out it is advisable to cut back the foliage to a length of two or three inches, in order to avoid undue drain on the plants' strength through evaporation of moisture via the leaves. All these principles of handling, of course, apply to purchased plants of rhizome-forming type as well as to divisions made from your own stock.

SECOND WEEK

Spring flowering bulbs form their blossom buds in the preceding Summer or early Autumn, and thereby gain a late wheel at a special moment at the time of year. You see, this habit means that the buds develop on wood of that same season's growth—the growth that is now being made. Cut such wood in Autumn after it is fully formed, and you cut off next Spring's flowers as well. Obviously, any [illegible] should be [illegible] after the early flowers have gone by; in this way, the new wood can develop [illegible] unhindered.

Speaking of cutting, about now is the time to stop harvesting from the Asparagus bed, much as you may dislike to forego the pleasure of such gastronomic delight as only strictly fresh stalks of this vegetable out of your own garden can furnish. If cutting is continued longer there is danger of putting too great a strain on the plants' vitality, with a resultant poor crop next year. Even a well established Asparagus bed must mature a fair number of stalks in summer, as these are essential to continued well-being of the plants' roots and crowns. Let them develop now.

So-called berries are greedy plants, and unless they are kept well supplied with nourishment the quality of their yield will suffer in greater or less degree. At no time of year is this more true than now, as the berries enter the final stages of their development. If you want maximum quality, feed them once a week with liquid manure (made by steeping a bag of fresh barnyard manure in a barrel of water), applied to each plant individually or along the edges of the rows. Pour slowly so it will soak into the soil where needed and not spread too widely.



THIRD WEEK

Beyond doubt, those darn brown Rose beetles which do such damage about this time of year are the most thoroughly disgusting insect pests with which the garden is afflicted. Even were they to refrain from mutilating blossoms, their slow movements and clinging feet give one the shivers, while as for personal morals—well, they just haven't any. Even the foliage of Cherry trees is sometimes ruined by them, and Grape flowers need to be carefully watched when the infestation is bad. Hand-picking of the beetles and shaking into a can of [illegible] are the best control.

If you would secure the maximum period of bloom from any given plant, snip off its old flower heads as soon as they have passed their prime. All plant effort is directed toward one definite end—the formation and ripening of seed wherewith the race may be carried on. Once seed has been ripened, the parent plant feels that its main job has been accomplished, and it proceeds to rest more or less completely. By the same token, if seed-formation is prevented, the plant will try again by putting out more blossoms; hence the lengthened flowering season snipping induces.

Sweet Peas are not good hot summer plants in most regions, but much can be done to prolong their life and flowers by feeding weekly with liquid manure and making sure that the deep-ranging roots have plenty of moisture at all times. In very hot, clear weather, too, some kind of shade screen during the late morning and early afternoon will help. Lath slats set on posts well above the tops of the plants are good for this purpose, provided they are fastened firmly to assure their not blowing down. Anything that will break the direct sunshine will help.

FOURTH WEEK

There are vines that hang on by their own aerial feet, and others that need to be fastened in place, even as there are human clinging vines as well as some that must be propped up. Of the help-demanding class, Grapes and Climbing Roses are familiar examples. Where these are grown on wooden trellises or against any kind of wall they may be secured in place by special lead hooks so made that they are at once easily bent to shape and permanently attached. Neat, durable and sure. The gentleman at the left is demonstrating its application to a Grape vine.

Peonies, like Asparagus, need plenty of foliage left on them all summer long, for the sake of their future welfare. Cut all the flowering stalks you want, but don't remove any of the smaller shoots that bear no blossoms, for they are the ones that will save the day. Also, it won't hurt a bit to provide some extra nourishment in the form of bone meal worked into the soil around the clumps. During the summer the Peonies will be forming their growing "eyes" for next year, and this calls for effort which can be supported only by plenty of the right kind of food.

When seedlings of any kind—vegetables, flowers or what not—are set out in their permanent places they are very susceptible to the wilting influence of direct hot sunlight. This is because their structure is still delicate and immature, and therefore easily upset by the root disturbance incident upon transplanting. Much of this danger, though, can be averted by providing some sort of shade for a few days in the form of inverted berry baskets or cheesecloth screens on framework. Do not exclude all light and fresh air. The object is to provide shade.

FIFTH WEEK

There are ways, and ways, of gathering flowers for the house. The proper method is to clip or cut them cleanly with scissors, knife or a special new tool shaped like a tiny brush-hook which forms about the only really practical destiny for used razor blades we have ever seen. This is a good little gadget that will cut quite thick stalks as well as tender ones with ease. You wield it with one hand while steadying the flower with the other. To complete the gathering successfully, take along a pail of water in which the cut flowers [illegible] immediately.

One of the surest ways to get disgusted with growing Tomatoes in the garden is to allow the plants to sprawl around without support, getting increasingly in the way of all concerned and ruining much of the crop they would otherwise have produced. Various schools recommend various methods of support—the individual stakes to which severely pruned plants are trained, the inverted V trellis, the horizontal strand "fence" or the old-time barrel-hoop-on-three-stakes system. All do the job efficiently provided you don't get the idea they need no attention once placed.

In other months we have spoken of insect control spraying, but the subject is one of such basic importance that it may well be outlined once again: The two main divisions of insect pests are the chewers and the suckers. The first actually bite off and swallow pieces of leaves, stems or flowers; you kill them with a "stomach" poison like arsenate of lead, which sticks to the leaves. The sucking brand won't swallow poison, so you make war on their soft exteriors with burning, clogging sprays of which the standard nicotine solutions are a good example.



"Luke Potter's big black dog Sport never was o' no partic'lar use to nobuddy, I guess, but somehow I've been missin' him consid'able since he got killt by one o' them gol-dinged ottermobiles Sunday afore last. For ten-twelve year he'd been goin' his rounds o' the neighborhood ev'ry day, reg'lar as clockwork. No reason, seems 's if, 'cept to be sociable. Used to git to my farm 'bout noon, look around, wag his tail if anybuddy happened to be in sight, an' then mooch off to Jake Holsapple's. Month in, month out, just visitin' 'round. Yep, I miss him a lot."

—Old Doc Lemmon

Like a pretty girl entering the room . . . . *it brightens the whole meal!*



Campbell's Tomato Soup is just like that . . . bright and inviting to see, lively and fascinating on better acquaintance . . . In fact, it has such sparkle and friendliness that you may catch yourself saying it's a soup with "personality" . . . Meaning that it has a winning way about it. This soup possesses the very secret and flavor of geniality. It is liked immensely by everybody and adds to everybody's good cheer.

Your eye is greeted with radiant color . . . your taste delights in the tang of every delicious spoonful . . . you know at once that Campbell's Tomato Soup is your favorite, whether it's served as Tomato Soup (with water added) or as Cream of Tomato (with milk added).

Condensed to give extra value!

When you buy a can of Campbell's Soup, you are really getting *two* cans of soup for your table. For, by adding the water or milk yourself, you obtain double the quantity of full-flavored soup of just the right strength and consistency.

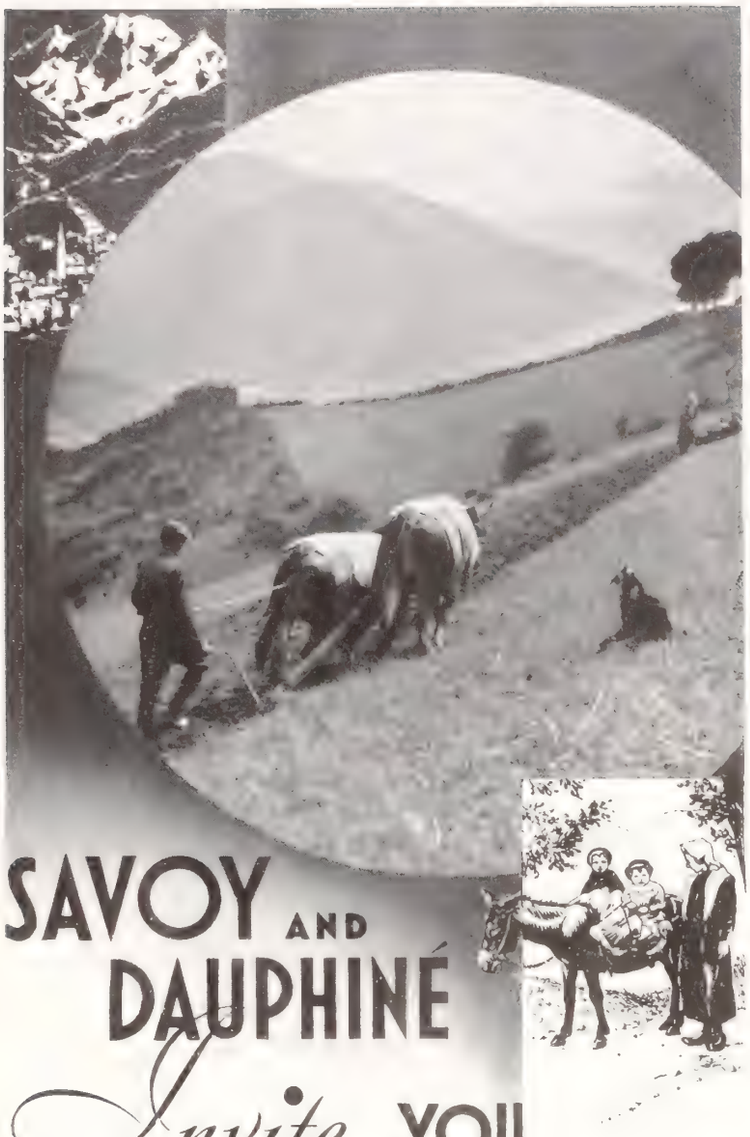
Campbell's

TOMATO SOUP



LOOK FOR THE





SAVOY AND DAUPHINÉ *Invite* YOU

World-famous spas, where health-giving waters and high, keen air, a brilliant sun and a smart crowd turn "getting-fit" into an adventure ▼ Spring lingers on the glorious heights of the French Alps, flares into valleysful of flowers, blossoms on the visitors' cheeks...life is idyllic, and just as luxurious as you care to make it, from *pension* to palace-hotel ▼ Aix-les-Bains, center of sport and play...Evian-les-Bains on the French bank of Lake Geneva, with golf and waterchutes, festivals afloat and ashore...Brides-les-Bains, happy valley for reducers, with the snow-tipped heights of the Vanoise for backdrop...Combloux, Saint Gervais, dozens of others, set in emerald and diamond under a sapphire sky!...the *route des Alps* and its tributaries string these jewels together by fast motor coach ▼ Grenoble, in its frosted cup...in the distance, towers Mt. Blanc, 15,000 feet of marvel, with Chamonix at its feet...the Grande Chartreuse, with memories of heavenly hopes and heavenly drinks...Chambery, old capital that the Dukes of Savoy seem just to have left...Annecy, where the Middle Ages walk arcaded streets and steamboats trail smoke plumes across "the pearl of the French Alps"...this is a world enclosed in light, high above care, where just to walk and laugh, to eat and sleep is to believe in miracles ▼ Your local Travel Agent knows all details and will start you out.

THE RAILWAYS OF FRANCE



Typical half-section of first-class railway compartment.

610 FIFTH AVENUE NEW YORK



LEFT. Black and white easy chairs and red lacquer tables flank the game-room fireplace with modern color, in the New York home of Mr. & Mrs. W. F. Frolichstein

Playtime on Park Avenue

WHEN one lives in an apartment, with no cellar to be turned into a game-room—the next best thing is to appropriate a guest room for the purpose. At least this is how the save-the-living-room-from-parties campaign was handled in the New York apartment of Mr. and Mrs. W. F. Frolichstein.

Above a black linoleum floor, walls painted a soft, blue-green are decorated with murals by Philippe Nogga, in gray, wine and white. Curtains are wine-color and white over white venetian blinds. The wine-color is repeated in serge upholstery on some of the furniture, while easy chairs either side the fireplace are in black and white chenille. Beside these last, wine-color lacquer tables hold lamps with crushed parchment shades.

In one corner is a permanent bridge group—chromium chairs covered in white leather. White leather and chromium bar stools stand guard over a bar of gray harewood. The center of the room is left free of all furniture, as well as rugs, for dancing. Devereaux E. Fay was the decorator.

RIGHT. [illegible] comfortable [illegible] over the bar, in a mural by Philippe Nogga, which is printed in gray and white. Harewood bar. White and chromium stools



BELOW is the permanent bridge group. White and chromium chairs are emphatic against blue-green walls. Wine and white curtains. Devereaux E. Fay, the decorator





Lost Log *of a Honeymoon Cruise—*

TWO lives to live—and no other time will ever mean so much to both of them as this brief interval. The glorious morning when they awoke at sea... Her smile as they tramped the deck... His gallant, possessive gesture of introduction...

They'll grow older. The scenes, the smiles, the gay happenings will gradually fade. Lost log of a honeymoon cruise!—lost opportunity to make the record true and clear and everlasting. Because nobody thought to include Ciné-Kodak "K" among the wedding gifts...

Recording important events in movies is as natural a part of life today as driving a car or turning on the radio. The "K" makes it just as simple. You press a button—you're making a movie. Then, as your skill increases, the "K" responds, living up to every demand... Loads with full 100 feet of 16 mm. film. Price $125, case included; without case, $112.50.

See the "K," and the movies it makes, at your dealer's—for someone, this will be *the* wedding gift. Eastman Kodak Company, Rochester, N. Y.... *Only Eastman makes the Kodak.*

CINÉ-KODAK "K"

EASTMAN'S FINEST HOME MOVIE CAMERA

Extra equipment for the "K" includes four telephoto lenses f close-ups of distant action; the wide-angle lens, giving breadth view in close quarters; and filters for cloud effects and scenics.



Repeat

THE TRIP
YOU HAVE NEVER FORGOTTEN





"Nothing like it in the world," was your parting thought when you last visited White Sulphur . . . as you solemnly promised yourself a return visit. Was ever a game so "sweet" as the golf you played over the gently rolling fairways, or a tennis match so exhilarating as the one you played on The Greenbrier's championship courts? Where — except in your memory — have you found the variety and rugged beauty of the mountain bridle trails at The Greenbrier? Where such a brilliant confluence of cosmopolitan life and vigorous outdoor sports? Your invitation to return is written plainly in the early-summer glory of The Greenbrier's vast estate. Take time enough, this trip, to enjoy it to the full.



WHITE
SULPHUR SPRINGS
WEST VIRGINIA
THE GREENBRIER
AND COTTAGES
J. R. Johnston, General Manager

Table talk on the "Normandie"

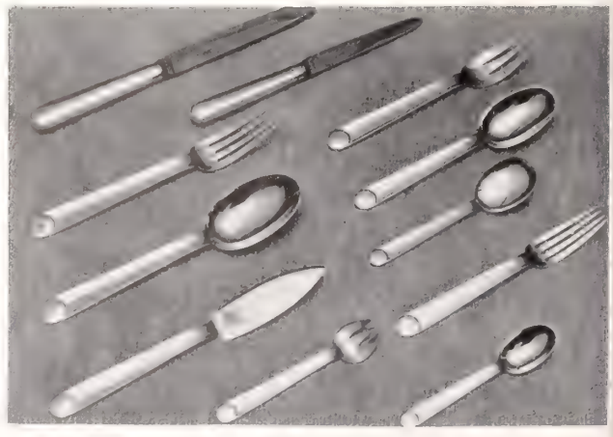


CHINA in the first class dining rooms was designed by Jean Luce, executed by Theodore Haviland and Charles Ahrenfeldt. Its simple shapes conform with the simplicity of the crystal by Daum



OUTSTANDING French artists, designers, and manufacturers have collaborated in the furnishings of the *S. S. Normandie* to make this largest ocean liner a floating exposition of decorative art. Above, Puiforcat adjustable candlestick combining colored glass and silver





ABOVE, center. Haviland china for the Grand Luxe suites was designed by Suzanna Lalique. Soft colors predominate, the bowknot and monogram patterns being platinum color on gray

THE distinguished silver service designed by Puiforcat features simple shapes with handles rounded at the ends. According to the French custom the monogram is on the reverse side





Over your head put the solid steel protection of the "TURRET TOP" Body by Fisher . . . *now featured on Chevrolet (Master De Luxe Series), Pontiac, Oldsmobile and La Salle, closed cars, for 1935*

"Happily ever after"

Whether you are selecting a partner for life, a corsage for the moment, or a motor car for a period of years, good taste and good judgment form the foundation for sound choice. Time has taught the world that there can be no happier choice among automobiles than one with a Body by Fisher. That is because, by any standard you set — whether rugged strength, authentic beauty, luxurious comfort, superb craftsmanship or solid safety — you will find in Body by Fisher not only surpassing value but lasting satisfaction.



BODY BY FISHER on GENERAL MOTORS CARS ONLY: CHEVROLET · PONTIAC · OLDSMO[illegible]

SEND FOR *Free Book* ABOUT THE NEW

ANCHOR *Fences*

of BETHANIZED WIRE

—the new corrosion-defying "zinc wire with a steel core"

THE PURER the zinc coating—the more uniform it is on the wire—the longer the life of your chain link fence. Now comes Bethanizing—an entirely new process—applying to the steel core a zinc coating which is absolutely uniform, perfectly smooth, extremely ductile and *chemically pure!* Result: A new, better-looking and *far longer lasting* type of fence for Homes, Estates, Country Clubs, Institutions, Schools, etc. Get the facts. Anchor Fence maintains a nationwide sales and erecting service. Mail the coupon now!

For Residences: For the suburban home Anchor Chain Link Fence of Bethanized Wire is sturdy, weatherproof, unobtrusively ornamental. It will last years longer because the wire is strongly armored against corrosion by chemically pure zinc.





For Estates: For years Anchor Chain Link Fences have protected the privacy of many of America's finest estates. Now Bethanized Wire greatly extends their useful lifetime. And its smooth, silvery luster adds to their handsome appearance.

Special Enclosures: On large estates — for tennis courts, swimming pool and stable enclosures, kennels and poultry runs—Anchor Chain Link Fence of Bethanized Wire combines improved appearance with many extra years of service.





Anchor Weld Gates: These sturdy iron gates, made by Anchor's electric weld process, add a finishing touch of dignity and beauty to your Anchor Chain Link Fence. Available single or double, in a variety of sizes to suit every purpose.

MAIL THIS COUPON NOW

ANCHOR POST FENCE COMPANY
6556 Eastern Avenue, Baltimore, Maryland

Please send me your free book about Anchor Fences of Bethanized Wire for the type of property checked below:

☐ Residential ☐ Estate ☐ Institutional ☐ Industrial

Name .....

Address .....

Contemporary art and design



MARTINUS ANDERSEN

TO DEMONSTRATE the fact that the perfect union between works of art and designed objects of utility is essential, Modernage recently presented a comprehensive exhibition of completely furnished and embellished interiors. Here you may see two good proofs of the success of the effort

MODERNAGE, designers and makers of modern furniture, stand firm in their belief that the esthetic and functional elements in design should always be kept in close relationship. The best of contemporary American painting expresses the same organic spirit as good contemporary design and a casual, thoughtless union of them, which happens too often, detracts from the balance of the room, no matter how fine the paintings or how good the furniture. The interior in which they are both to have their due significance must be carefully planned as a unit, in which the works of art are placed with the furniture entirely proper to them and vice-versa.

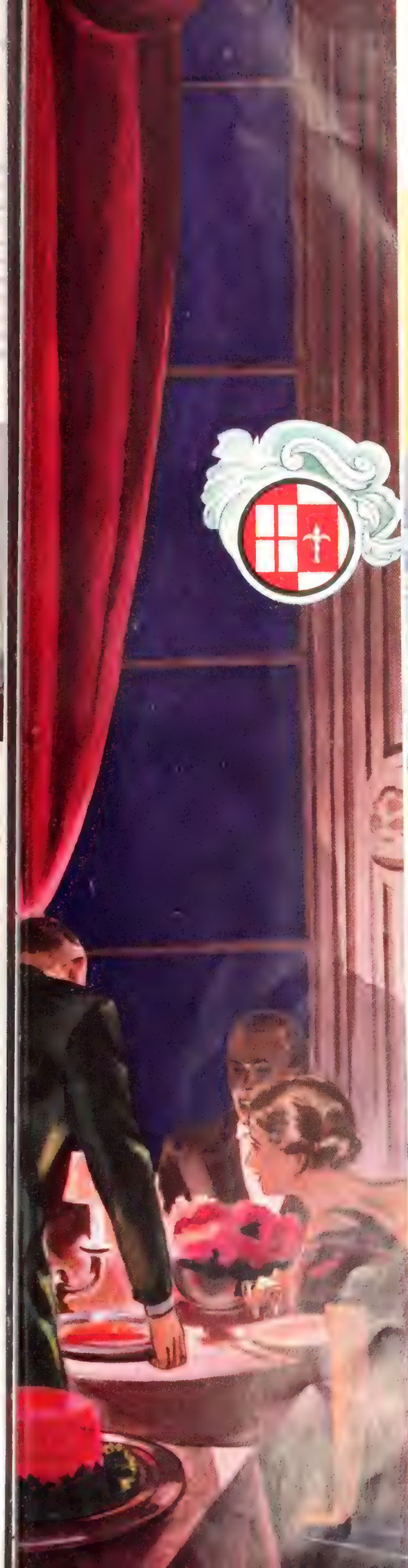
In a recent exhibition, in their galleries, Modernage showed numerous interiors in which there was a carefully worked out balance between the color and form in the pictures and sculpture and the interior architecture, furniture and hangings. In some of these the character of the room was keyed to the mood of the principal painting. Although this has always been one of the main objectives in decoration, here the definite intention achieved thorough coordination between the suggestion of the work of art and the more concrete forms, made up in concrete materials.

Not only did color and line reflect from the one to the other, but the mood and meaning did likewise. Fine lacquer, various wood veneers, leather and the textures of various other materials seemed to derive their qualities, surfaces and colors from the work of art in juxtaposition to them. Gleaming metal and glass occasional pieces, acting as sharper accents were so presented as to intensify the effect of practical service for which works of art are created.

In the group shown at the left above, Louis Bouché's "Composition" is placed in intimate relation to a comfortable chair softly upholstered in a heavy textured white material, the structural part of the chair is covered in a metallic blue leather. The colors are a reflection of those in the painting and its dynamic symmetry seems to have been solved by the same sort of equation as some of the problems in the abstract forms within the white frame. The glass and polished chromium table and the metal floor lamp act as the proper complements, by way of useful accessories.

At the right, Kuniyoshi's brilliant painting in black and white, "Still Life —Melons", is hung over a console table which is finished in gleaming black lacquer. This piece is frankly Oriental in its conception. The sharp contrasts in the picture, as well as its rich, Eastern mood strike perfect accord with the furniture.

Here are shown the great importance and value of the well-placed small piece of sculpture. The color and form of this piece, "Seated Figure", by Oronzio Malarelli are just right for this scheme which is mainly an arrangement in black and white. The fine conception of the figure, the splendid workmanship of the cutting of the stone and the cool gray tone of the granite—all add interest and distinction to the group. Another very fine piece by this same author, shown to great advantage in the exhibition, was his "Abstract Figure", suavely executed in gleaming black Belgian marble.



the Smartness and Charm of

LIDO LIFE . . . *win thousands*

to the Mild-Southern Route



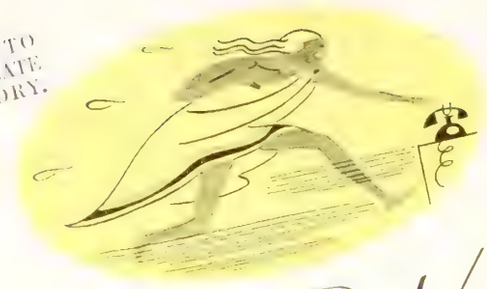
LITERALLY . . . thousands upon thousands! Rarely has the travel world witnessed such a dramatic rise to leadership. Each season, hosts of informed European travelers are turning to the Southern Route. Turning to its smooth waters and year-round sunshine, turning to "Lido at sea"... turning to the good food, good taste and distinguished seamanship of the modern Italian marine. And above all, turning to two brilliant ships — the Rex, fastest afloat, and the Conte di Savoia, only gyro-stabilized liner.

Soon, let us hope, you too will discover the Southern Route. Sail on one of these superliners! Or choose any other "sun-ship" of the fleet . . . the Saturnia, Vulcania, Roma, Conte Grande. Each offers a superb Lido crossing, with an added thousand miles of sunshine east of Gibraltar, and convenient rail connections for all Europe.

LOCAL TOURIST AGENT

ITALIAN LINE

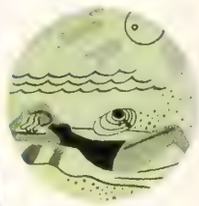
MAMMOTH ENOUGH TO COVER THE MOST DELICATE SITUATION WITH GLORY.



A New Slant on Towels



Brisk enough for athletic gents.



Soft enough for lazy loungers.

Monograms, Courtesy of Mosse, Fifth Avenue, New York

Downy enough for the juvenile miss.



Smart enough for the carriage trade.

Here, Sir or Madam, is the way to tell a really g[illegible] towel. Holding it by one end, shake vigorously. If it rumbles like a blanket, it has a good, strong underweave. All Martex towels have the famous Martex underweave, rumble when shaken, last almost indefinitely. Photo above—*Martex Riviera*—shows why you are willing to have them live so long. 50c to $2.50 (monograms extra, at leading department stores and linen shops. Wellington Sears Co., 65 Worth Street, New York.

Martex

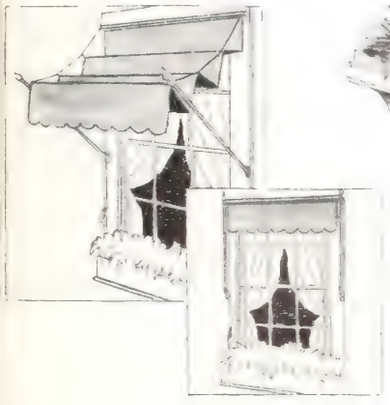


And a name, Martex, that meets the approval of even Céleste and Jeeves.

Shady ways for windows



RIGHT. The awning now surrenders to metal's attack on our 20th Century ives and now is made of ight-weight, corrosion esisting Revere copper Obtainable in natural opper or in a painted nish From the Metal Awning Corporation



LEFT. The copper awning, which folds as easily as cloth, at half-mast and entirely folded. It cannot be ignited by cigarettes or other fireworks and is said to outlast the window itself

RIGHT. Nothing is smarter in appearance than the canvas awning that is painted in a vivid, solid color. The breezy little boat is appliqued in a contrasting tone which is repeated in the binding. Otis





blind by the J. G. Wilson awning in a jiffy by means



". . and on our honeymoon we'll take
a ride on The George Washington"

☆

THE GEORGE WASHINGTON · THE SPORTSMAN · THE F. F. V.
The Finest Electrically Air-conditioned Trains in the World



CHESAPEAKE & OHIO

1785 · ONE HUNDRED A

THE RIGHT *time* FOR A MODERN GIFT



No one is more modern than the young bride or graduate. And no gift more timely than an up-to-the-minute Telechron Electric Clock. If you want to smooth out the lives of the Younger Generation—give them accurate, dependable Telechron Time!

You can't give too many Telechrons. They'll never be hidden away on guest-room shelves. They'll occupy prominent places in hopeful homes! Because three or four Telechrons, once plugged-in and set, supply a precise, complete timekeeping system. The right time, the same time, in every room! Then Polly won't have to phone the neighbor's to find out how soon her brand-new husband will get home.

Telechron Clocks make ideal prizes for bridge parties and golf tournaments. They're quality clocks—certain, safe, dependable. The guaranteed Telechron motor is sealed in oil for silence and long life. And they're moderately priced from $3.95 at most good jewelry, electric, gift and department stores.

WARREN TELECHRON CO.
ASHLAND MASSACHUSETTS

Schools, hotels, hospitals, office and professional buildings are safeguarding their time with efficient Telechron commercial systems.

The young people above are mighty happy about the "Pharaoh," a grand new design for desk, table or mantel. There are vertical side inlays in the mahogany case. Four brown felt feet. Priced at only $9.95





Airlux, a rich, decorative design, particularly appropriate for a gift. In maple or walnut, it retails at $6.75. With alarm, $9.95. In other colors as illustrated

$12.50

Bellerich, a charming half-size banjo wall model. A fine design for dining-room, hall or living-room. American clipper-ship scene. Priced unusually low at

$9.95

Telechron
(Reg. U. S. Pat. Off. by Warren Telechron Co.)

SELF-STARTING ELECTRIC CLOCKS

Hospitality on the bathroom shelf

(Continued from page 59)



Yardley's wave-set lotion, complete with atomizer, is a non-drying, non-greasy preparation. Primrose House facial cleansing packs. Arden skin tonic and cleansing cream are welcome because they can be used for any type of skin.

All in miniature. Helena Rubinstein's with Lady Esther's face powder and bath essence. Yardley's individual bath salts—one packet is sufficient for a bath. Individual vials of bath oil from Max Chess.



have one of those super bathtub make-up shelves, the kind that fits across the tub, has a big clear mirror, a place for cosmetics (even for a book) and an ash tray. You might also toss in a sponge pillow or an herb-filled insomnia pad to be put in the tub at night. There's a new shower hood that protects a lady's hair and has a "window" to peer through. (See the sketch on page 59.)

Now obviously, you can't guess just what your visitors want by way of beauty preparations. But you can and should provide a good all-around face cream, plenty of facial tissues and a nice supply of guest puffs. An eye kit would be an especially tactful gesture, for after days in the sun and wind, eyes need refreshing care. A good wave-setting lotion is also welcome.

The things a male guest appreciates (in addition to an ample supply of big bath towels) are shaving creams and lotions, in case he has forgotten his own, a nice eau de Cologne or even a perfume that is not sissified, and a packet of razor blades.

Don't forget that your guests may wake in the middle of the night with (a) mosquito bites, (b) a headache, (c) a tummy-ache. What bliss to stagger to the bathroom and find that you have provided aspirin, bicarb, citronella, even a hot-water bag!

If your guests are to stay more than a day or two, they may want to wash out a pair of stockings or gloves. Assistance can be given with gadgets like those sketched below.

Now, the only trouble with following all these hints is that your visitors, having been invited for a week-end, may decide to stay a month. In that case, you had better arrange to have a fake telegram sent announcing the impending arrival of your mother-in-law, two cousins and Aunt Carrie.





When lovely lady stoops to launder, give her dryers, Hammacher, Schlemmer, to keep gloves and hose in shape, and cover the soap flake box with Canouflage



ooks have been written, songs sung, about the *eauty of Simplicity*. But no one, alas, has done similar work to celebrate the *Simplicity of eing Beautiful*—

Perhaps because philosophers, poets—even eauty specialists—have not strolled with see-ıg eyes through the mellow magic of an Eng-sh June week at Oxford.

Beauty and wisdom! Youth and antiquity!)o not separate them in your mind. For even benign and learned Don can escort a lovely ıdy who treasures a deeper wisdom—is past ıaster of the lore of feminine beauty. . . .

In England, all beauty, like all Gaul, comes in three parts. (Cleansing, lubrication, protection!) Hence all perfect skins are ministered by just three perfect products . . . made by Yardley. Through a hundred and fifty years, Yardley has refined them to the loveliest, most effective agents in the world! One soap, cool, mild and fragrant, to cleanse and freshen. A complexion cream—the snowy fragrant guardian of youthful textures, used also as a base beneath a perfect powder. And that one powder, more exquisite than any you've used—so fine it spreads a delicately perfumed protective veil across your skin!

What a temptation to seek out the refreshment—and deft simplicity—of these three refinements of the most sophisticated beauty wisdom! Yardley offers them to you, far less expensively than you'd believe it possible. In fact, they're waiting in your nearest finer shop this minute . . . accompanied by a host of glorious rouges, lipsticks, compacts, bath luxuries to complete a Yardley toilet. Find them and take a graduate course in beauty.

Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; Paris, Toronto, Sydney.



Yardley's English Lavender—the one perfume men always adore on women. Its clear, fresh fragrance holds their loveliest memories. You'll find it lastingly associated with all these exquisite Yardley products:

Yardley's English Lavender Face Powder, in seven unusually subtle shades, including English Peach, with a delicate radiance, and Gipsy, a radiant sun-glow shade, $1.10 a box. Yardley's English Complexion Cream, $1.10. Yardley's Soap, large size, 35c a tablet ($1 for 3); bath size, 55c; guest size, 20c. Yardley's English Lavender itself, the subtle perfume of wise and witty women, $1.10 to $12.50



YARDLEY'S ENGLISH LAVENDER



COOL • INVITING SHADE

Make your dream porch come true this year. Let it be as simple or elaborate as you choose, but give it comfortable furnishings. Protect it against sun-glare and heat and you'll have a delightful place in which to rest or entertain, a safe play-place for the children, or a comfortable sleeping porch.

Aerolux Ventilating Porch Shades increase porch comfort and privacy—also afford complete protection against wind and rain. They improve the appearance of any porch — make your home truly modern—yet are most inexpensive. Made of woodslat material, weatherproof stained in colors that harmonize. Equipped for easy hanging—can't flap. Success proved by over 25 years' use for city homes, summer cottages, country clubs and resorts.

At all better department and furniture stores. You are cordially invited to send for the illustrated Aerolux Porch Shade folder.

AEROLUX PORCH SHADES

The Aeroshade Company, 3511 Oakland Ave., Waukesha, Wis.

MAIL THIS COUPON

The Aeroshade Company
3511 Oakland Ave., Waukesha, Wis.
Please send your illustrated Aerolux Porch Shade folder

Name_____

Address_____

City and State_____

Country eating and drinking

(CONTINUED FROM PAGE 20)



ANTON BRUEHL

COCKTAILS in the grass. Bar-tray: Saks-Fifth Avenue; drink accessories: Pitt Petri; glasses: Alice Marks; dishes in the form of vegetables and other pottery: Hammacher-Schlemmer. Round table with nesting segment tables of iron and glass: Blanche Storrs; red and white chairs and settee: Macy. Plants: Bobbink & Atkins

may beguile you away from the antique; the new-old inventions are excellent this year and the thoroughly new-spirited ones are superlative.

Here is a résumé of what the summer has to offer you and beguile you, if you are, at heart, a collector for the country house dining room. Linen news for the country from Mosse numbers such interesting items as cloths of cream white linen hand-blocked with flower motifs in a brilliant, full-color scale; dark cloths such as navy blue, brown, burgundy or silver gray with bold white bands are also smart exploitations from this house.

James McCutcheon is importing a striking Scotch homespun. It is woven in large crossbars of natural tones and white, giving a block effect. One buys it by the yard—72" wide. The size of cloths and napkins may be cut in various ways according to the spaces indicated by the blocks. This is excellent for the country table with a modern air.

McGibbon is showing new versions of the ever popular plaids—one attractive one consists of an all-over plaid in bright colors, the center portion appearing on a white ground, the ground of the border being in the deepest tone in the plaid. Amusing country cocktail napkins of handkerchief linen cut in the shapes and colors of various vegetables may be seen at Rosomax Campbell. Her mats, with matching napkins, in navy blue linen with a ship design developed in white cord will be in demand for the seashore hostess. Another doily set of sky blue linen is embroidered with a sea-gull design. Other novelties from this designer are white linen cocktail napkins with cocks embroidered in red; also pink pigeons on white.

Copeland & Thompson are editing their old country designs in Spode, such as "Gadroon" and "Duncan's Scenes," in green and brown. This color combination being the favorite scheme of the Duchess of Kent, the patterns are now sub-titled "Marina." The white cabbage, open-stock design called "Savoy" from this house is ideal for the well-appointed country table. Josiah Wedgwood & Sons have numerous reproductions of their charming old designs. The famous cauliflower pattern in green and cream color seems always fresh and new as does their grape and strawberry leaf pattern under a deep green glaze. Pacific Clay Products contribute interesting pottery, brilliantly colored and perfect for the informal country luncheon or buffet. Fondeville have launched their dégradé bordered ware with great success. It has the light, fresh feeling that is so essential for summer use.

Wood, as a material for table service has gained in favor for country use. Salad bowls of red wood and of white mahogany are now accompanied by matching plates. The shaker salad bowl consists of two wooden bowls identical in size, with handles. The salad is prepared in one bowl, covered with the other and shaken to the desired state of fatigue. These attractive and practical pieces may be had from Hammacher Schlemmer. The same firm can also supply you with attractive wicker bread

(*Continued on page 70*)

"TRIUMPH"

a THIBAUT *wallpaper in the grand manner*

This new design is available with motifs in red and black on a white ground studded with gold stars in orderly rows, and also in chalky white and gray on a daffodil yellow ground with silver stars. It is especially created for the tempo of Federal, Regency or Empire interiors.

Triumph is one of THIBAUT'S exclusive collection of outstanding wallpapers — "Designs of Today." It serves to illustrate their brighter colors — their clearer patterns — which furnish the elegant friendly backgrounds required by contemporary trends.

Your decorator will gladly show you "Designs of Today" — you may see them at any of our Service Showrooms.

Write for samples and suggestions.

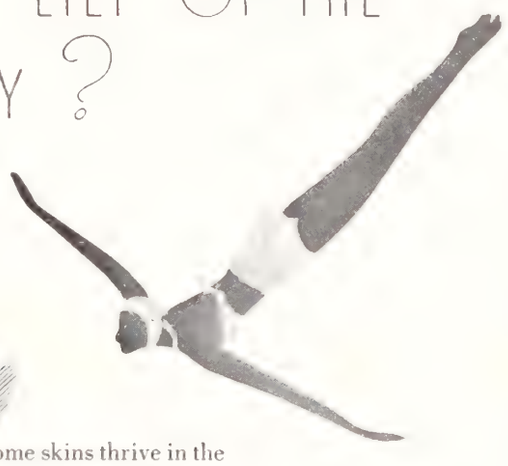
RICHARD E. THIBAUT, INC.
21 West 10th Street, New York

BOSTON • BUFFALO • [illegible]

All "Designs of Today" are [illegible]



ARE YOU A SUNFLOWER OR A LILY OF THE VALLEY ?





Some skins thrive in the sun. Others bloom more beautifully in the shade. Elizabeth Arden permits you to drink your fill of sunlight or carry your shade with you. You can "go where you want to go, do what you want to do" and still look as you want to look.



To shun the sun, ARDENA SUN-PRUF CREAM *$1.00*

To tan gracefully, ARDENA SUN-TAN OIL . . . . . *$1 and $1.75*

To be free of freckles, ARDENA PRO-TECTA CREAM . . . . . *$1.50 to $3.00*

To soothe sunburn, ARDENA EIGHT HOUR CREAM . . . . . *$1.75 to $3.00*

To eke out tan for decollete, ARDENA BRONZE LIQUID. . . . *$1.00 and $1.75*

To tan temporarily, VELVA BEAUTY FILM *$1.00*

To match your tan, ILLUSION POWDER . . . . . *$1.75 and $3.00*

To keep groomed on the beach, THE "CARAVANITY" KIT containing Suntan Oil, Sun-Pruf Cream, Cleansing Cream, Velva Cream, Powder, Rouge, Lipstick, Hairpins and Perfume, ensembled for $12.



© 1935 EA

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK

Country eating and drinking

(CONTINUED FROM PAGE 68)



MARTIN BRUEHL

COLORFUL peasants, donkeys and carts of glazed pottery to hold flowers or candles, cigarettes and fruit are amusing for the country table. They can be used in various ways to make original compositions. From Leila Ranger

baskets for the country table. White pine has been chosen by Leila Ranger as the perfect material for a complete table service. The centerpiece is a huge pumpkin with hinged top, so that flowers or fruit may be arranged in a truly rural composition. This is accompanied by candlesticks, ash trays and place plates, all of the same polished wood. Saks-Fifth Avenue is showing an attractive salad service of crystal glass mounted in dark wood. Art-Dek is making a very colorful wooden table service, colored lacquer flanges mounted with metal stars framing the natural wood plate-center.

There seems to be no end of fascinating drinking accessories and glasses. Among the outstanding numbers are the following: Kensington, Inc. has designed large beakers for tall drinks. The ware seems to appear at its handsomest when containing a potent mint julep, *bien glacé*. Dunbar's "Carioca" glassware has just the right texture and feel for informal use. Morgantown's "Dublin" and Fostoria's "Regency" are suitable for the more formal moments. Painted glass is in great favor this summer. Charles Hall, Inc. shows a charming line painted in full color with field flowers and birds. Saks-Fifth Avenue offers you a variety of clear glasses painted in a delicate tracery of flower forms—accompanying napkins are embroidered with the same motifs. The new bar department in this establishment is full of ideas for subtle summer drinking—heavy glasses frosted, almost to a translucent white, with a narrow band of silver at their edges, are as cool and fresh-looking as possible.

A slender two-tiered push tray, lightly constructed of iron with glass shelves, from Lewis & Conger, is just the thing for cool drinks on the verandah or terrace. Another version of the same idea, from this house and designed by Russel Wright, consists of large circular tiers in red lacquer with natural rattan construction—commodious enough for high tea or buffet luncheon or supper. Here, too, are interesting trays, bowls and bridge sets made of crushed and beautifully colored stone, inlaid in cement and polished—looking quite like turquoise matrix, and others simulate lapis-lazuli. This is an old American Indian process. The pieces are extremely durable and have the proper outdoor quality. One finds here a full line of snack accessories; wonderful painted glasses, attractive coasters of cork which can be monogrammed to order. They have a charming white opal glass pattern, the center of each plate embossed with a luscious bunch of grapes.

Finally, there is the new First Edition china, many designs of which are ideal for country use.

About two years ago, the makers of china in England, at Stoke-on-Trent, invited the leading English artists to submit sketches for modern china. About forty different artists were selected, finally, to make up these new designs. Among them are found such names as Thomas Acland, John Armstrong, Freda Beardmore, Angelica Bell, Vanessa Bell, Frank Brangwyn, R.A., Clarice Cliff, Eva Crofts, John Everett, Gordon Forsythe, A.R.C.A., Duncan Grant, Milner Gray, Barbara Hepworth, Dame Laura Knight, D.B.E., A.R.A., Paul Nash, Ben Nicholson, Dod Proctor, A.R.A., Ernest Proctor, A.R.A., Eric Ravilious, Anne Raich, W. P. Robins, Albert Rutherson, A.R.W.S., Graham Sutherland, A.R.E., Allan Walten, Billie Waters, Michael Wellmer. There have been made, from selected designs by these artists, tea, coffee, breakfast and dinner services.

For the first time in America, these pieces are on exhibition and sale, at B. Altman. Subject, treatment, and colors have been left to the artists, and the results are charming and amusing. For instance, there's the "Circus", designed by Dame Laura Knight, which features a performer or a circus scene in the center of each plate, with a sea of tiny faces surrounding it. The service pieces have trapeze artists and clowns for handles. Some of the designs have been carried out in lustre on a pastel blue ground, such as "Courtship", and "Marriage", by Ernest Proctor, while "Ships", a design by John Everett, would be grand for a yacht.

All of the patterns reveal a definitely English type of contemporary and modern design, and possess a freshness of outlook and originality of treatment. Each piece bears the artist's signature and is executed to order.



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WHETHER your wedding agenda call for a prenuptial breakfast or a postnuptial supper, the moment will arise — and a big and beautiful moment it is — when glasses will be lifted "to the bride."

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1145 FIFTH AVENUE, 20F NEW YORK, N. Y.

How the government backs the home owner

(CONTINUED FROM PAGE 45)

Besides imposing restrictions on you, the FHA imposes restrictions on the institution which lends you the money. It insists, first of all, that you be allowed to pay the money back over a period of from one to five years in equal monthly payments. It also insists that you be charged at a rate less than you would have to pay under any other installment scheme.

Those, in general, are the principles behind the first of the three FHA plans. Specifically, it works like this.

Let us assume that you are going to convert an old large closet into a bathroom, that you are going to have your roof re-shingled, and that you are going to have the exterior painted. Your architect or your contractor tells you that the three operations will cost $1,000. Under the terms of the FHA the bank is permitted to charge you $5 per year for each $100 that you borrow, and since banks are not likely to charge you less than they can, they will charge you the full amount. Let us assume furthermore that you would like to pay the money back in three years. On that basis, you would be charged $50 a year, or $150 for the three years. The bank then asks you to sign a note not for $1,000, but for the $1,000 plus the $150 or $1,150. But it gives you only $1,000. Your payments are split into 36 equal installments or $32.50 per month.

To estimate approximately how much per month you would have to pay on any repair or remodeling loan, simply add to the amount of the loan $5 for each $100 of the loan for each year that you expect to pay it back, and then divide by the number of months in those years—12, 24, 36, 48, or 60, as the case may be.

You owe it to yourself not to be fooled as to the interest you are paying. Actually it amounts to something over 9 per cent. If your credit is good enough to borrow from your bank on a *straight note* running for 90 days, that will be cheaper. But there is no cheaper *installment plan* than the one offered by the FHA.

BUILDING A NEW HOME. The same kind of assistance that it extends to home repairers the FHA extends to those who want to buy new homes. More than that, it wants to change somewhat the practice of home buying, and at the same time to lower the costs. To accomplish those aims, it has worked out a scheme called mutual mortgage insurance, which is intended to offer greater safety to the institution which lends money on mortgages in return for lending money at cheaper and more convenient rates.

In the past, it was expensive to borrow more than 50 or 60 per cent of the cost of a new house. It would be ideal, perhaps, if no one ever had to borrow as much as that, but unfortunately the saving habits of so many of us preclude the accumulation of large amounts.

The FHA believes that if a person has as much as 20 per cent of the cost of a house (including the land), some convenient way should be available for him to build or buy it. Thus if you have $4,000 or land costing that much, the FHA is willing to help you acquire a place that would cost not more than $20,000. But it insists that the loan be paid back in equal monthly installments, even though it may take you as many as 20 years to pay it all back. The principle of paying back in installments is called amortization.

Mortgage interest rates throughout the country vary widely, running as low as 5½ per cent in New England and the Middle Atlantic States, and as high as 8 to 15 per cent in the Southwest. The FHA has fixed a blanket rate of interest for the entire country of 5 per cent but it has added to the 5 per cent a yearly charge of ½ of 1 per cent to take care of the expenses involved in handling the mortgage (called a service charge) and another ½ of 1 per cent to cover the cost of mortgage insurance. There is a difference, however, between the two halves of one per cent. The insurance premium is figured on the basis of the amount of the original mortgage, and the service charge is figured on the basis of the amount that is still owed each year.

For instance, on a $10,000 mortgage, you would have to pay about $50 each year as an insurance premium but for the service charge you would have to pay what would amount to $50 for the first year only, about $47.50 the next year, $45 the next and by the twentieth year you would only be paying about $2.50 as a service charge.

To simplify the whole business, the bank from which you borrow (and here again, *the FHA does not lend any money*. You still have to borrow the money from a local bank, building and loan association or mortgage company) adds up everything that you would have to pay during the life of the loan, divides it by as many months as the loan is to run, and supplies you with a figure you have to pay each month.

And the FHA goes a step further. To relieve you of the difficulty of having to make other payments, it requires the bank to add to the monthly payments one twelfth of the yearly taxes and the fire insurance on the house. So that the payments you make every month take care of all expenses except coal and repairs.

To illustrate, let us assume houses of three different sizes, on which there would be mortgages of $5,000, $10,000 and $15,000, running for either 15 or 20 years. At the bottom of page 44 are tables showing all the items which enter into the calculations. The totals in each case give the monthly payments, first figured over a period of fifteen years, second, over twenty years.

If you are contemplating the building of a home, the procedure is reasonably simple. You may apply for a mortgage loan either directly to a local bank, mortgage company, building and loan association, or any other financial institution that is coöperating with the Federal Housing Administration. In collaboration with your architect, the application blank is filled out and returned. If, through lack of funds or other reasons, the institution with which you normally do business refuses to accept your application, you may then apply to the local office of the Federal Housing Administration for a mortgage insurance commitment. That is, the FHA will, if your plans and specifications meet its approval,

(*Continued on page* 80)

Surprisingly good picnics

CONTINUED FROM PAGE

necessary ice, which you have bought either in the ice box on the side of the car or in a thermos bottle made especially for ice.

COLD BOILED LOBSTER. One small lobster should be cooked for each person the night before the picnic by plunging head first in a court bouillon of white wine and water, whole peppers, 2 onions, 2 carrots, a little parsley, 1 bay leaf, and a little salt. By the way, unless you can afford good white wine, use water. Boil fifteen or twenty minutes, then cool in their liquid. Remove and put in refrigerator overnight. In the morning, when ready to pack, split them down the back lengthwise, remove the stomach, which is found just back of the head, and the intestinal canal, which runs from head to tail. Also crack the big claws. Wrap each one separately in waxed paper and lay on a bed of ice on a platter. Cover with more paper and lay in bottom of ice box on side of car. Do this, of course, as late as possible. Pack with them a bottle of mayonnaise and a bottle of capers; also be sure to include some nut-crackers, a few lemons and a couple of bottles of good dry white wine thoroughly chilled.

ROAST STUFFED CAPONS. Ask the butcher to bone 2 good capons, or, if you prefer, 2 good roasting chickens. Ask him not to cut them down the back. Also buy 2 chickens for fricassee, not boned. Boil these until tender in water containing celery, carrots, a little parsley, and several small onions. Cool in their juice. Then pick off all the meat, discarding skin and gristle. Save out the breasts and put the rest through the fine meat-grinder. Also put through the grinder 1 pound of tender, lean, boiled ham. Add to this 1 tablespoon of onion juice, a cup of bread soaked in milk and squeezed dry, a tablespoon each of chopped parsley and chopped celery, a handful of pistachio nuts if obtainable, and salt and pepper to taste. Moisten with stock. Stuff the 2 capons full with this, inserting the boiled breasts in the center. Sew the capons up and form them as nearly as possible into their original shape, tying with white string so that they will keep their form. Brown 2 carrots and 2 onions, chopped fine, lightly in butter in a good roasting pan, and lay the birds on this bed. Rub the birds with salt and pepper and soft butter, and roast to a golden brown in a good oven. When brown, reduce the heat and cook slowly about an hour and a quarter more, basting frequently with their own juice, adding butter and chicken stock as necessary. Watch very carefully so as not to burn. Remove from oven. Lay on platter. Pour the juice—if any—over them. Cool and put in refrigerator overnight. Pack in ice box on side of car or in a separate hamper. Also pack some well-washed water cress to trim them with when serving. Serve the following salad and red wine with them:

POTATO AND TRUFFLE SALAD. Wash and boil in salted water three pounds of new potatoes. Peel when cold and slice fine. In the meantime, boil as many truffles as you can afford in white wine for five minutes. Peel them carefully and slice in very thin slices. [illegible] over the potatoes, and pour over it all some good French dressing. Add the truffles and mix very lightly so as not [illegible]. Put in a big Mason jar, and pack in ice box or hamper. Also take a little lettuce and a bowl. When ready to serve, make a nest of the lettuce and pile the potato and truffle salad in the middle.

CHERRY TART. Sift 2 cups of flour with 2 level teaspoons of sugar and 1 level teaspoon of salt. Work into this, with the fingertips, 1 cup of butter. Bind together with 2 eggs beaten very slightly. Toss on floured board. Pat it out and spread with 2 tablespoons of thick cream. Fold so as to enclose all the cream, and roll out. Fold again, and put in refrigerator to chill for 3 hours. Take out half of it at a time, roll to size to cover a tart tin. Line the tin, trim and crimp the edges. Lay a piece of waxed paper in bottom of crust and fill with dried beans, or little pebbles well washed. Put back in refrigerator while you prepare the second tart. Brush the edges of both tarts with beaten egg and cook in rather a hot oven until brown. Remove from oven. Remove the pebbles and paper and cool. In the meantime make the cream. Mix 1 cup of sugar with 4 tablespoons of flour and ⅛ teaspoon of salt. Beat 4 whole eggs and add them to the flour and sugar. Add slowly 2 cups of hot milk. Cook in double-boiler until very thick. Cool and add 1 teaspoon of vanilla. When very cold, stir in 1 cup of whipped cream and spread this in the 2 tarts. In the meantime, pit plenty of big, black, juicy cherries. Make a thick syrup by boiling 2 cups of sugar with 1 cup of water for five minutes. Put the cherries in this and let them soak ½ hour. Remove them from their juice and lay on a plate to cool. In the meantime, boil down the syrup until very thick. Arrange the cherries on the two tarts so as to completely cover the custard and glaze with the reduced juice. Leave the tart in its pan for transportation, and pack, if possible, in a shallow box where it can't rattle around.

HOT SAUSAGE ROLLS. Sift 1 cup of flour with ½ teaspoon of salt. Work into this 3 ounces, or ¾ of a bar, of sweet butter. Moisten with ice-water and a few drops of lemon juice. Boil some frankfurters for five minutes, then peel and slit them down the middle. Roll the paste out to about ¼ inch, cut in strips the same width as the sausage, and roll up in the dough, wetting the edges to stick them together. Bake in a buttered tin about ½ hour. Serve hot.

[illegible] lengthwise and remove yolks. Press yolks through a fine sieve. Also press [illegible] jar of pâté de foie gras. Mix the yolks and foie gras together, add salt and pepper to taste and a few drops of cream. Fill the centers of eggs with this, and put the halves together again, being careful to wipe off any excess stuffing.

In the meantime, make the following aspic: Heat 2 cans of Madrilene, and add to it ½ of a cup of cognac and ⅔ of a



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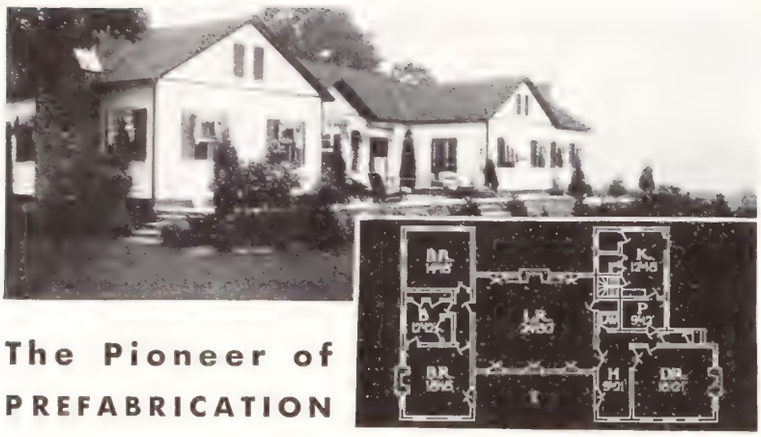


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Mayfair SHADES

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MAYFAIR SHADE [illegible]



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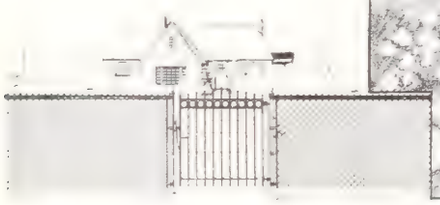
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Surprisingly good picnics

(CONTINUED FROM PAGE 75)

cup of dry white wine. Soak 3 level tablespoons of gelatine in ½ cup of cold water for fifteen minutes. Stir into the boiling Madrilene. Strain and cool.

Decorate the bottoms of 12 individual moulds with a few leaves of tarragon dipped in the cold jelly. Then pour enough gelatine in to make a ½-inch coating. Lay an egg in each one when the gelatine has set, and pour the rest of the gelatine over them to fill the moulds. Place on ice to set and thoroughly chill. Turn out on a platter and decorate with shredded lettuce. Serve French bread with these.

COLD CHICKEN IN A BLANKET. To serve twelve. Choose 2 five-pound roasting chickens. Wash and tie them up. Put them in a pan and cover with hot chicken broth—water will do, but will not be as good. Add 6 whole carrots, a little celery, and 4 onions. Simmer gently until quite tender. Remove from fire and cool in their own juice. Remove from water and skin them. Remove all the meat in as large pieces as possible, arranging it on a platter, the white in the center and the dark around the edge. Make a cream sauce by heating a pint of cream in a double boiler with the peel of one lemon. Melt 4 level tablespoons of butter, and stir into it 4 level tablespoons of flour. Cook together without browning for five minutes, then gradually add the hot cream. Continue to cook in double-boiler for fifteen or twenty minutes, adding a little strained chicken broth if too thick. Salt and pepper to taste, and add the juice of a small lemon, and ½ teaspoon of powdered mace. Pour over the chicken carefully, so as to coat it evenly. Put in refrigerator to chill thoroughly. When ready to serve, decorate with the whole carrots from the stock, crisp hot bacon curls and parsley.

COLD HAM. Wash a ham well and soak for at least twelve hours in cold water. Then cook it slowly for four hours in half water, and half cider, if you have any, or half dry white wine, with a few spices. Leave ham in its water to cool off for about an hour. Then skin it carefully, removing as much of the black part as possible, but being careful not to remove the fat. With a knife, mark it in half-inch cuts, so as to make a crisscross pattern all over. In each square put a whole clove. Put the ham in a roasting pan, add 1 glass of sherry, 1 glass of brandy, 1 glass of liquid from sweet pickles, 3 tablespoons of light brown sugar, and a little powdered cinnamon. Put in a moderate oven and cook slowly, basting frequently for about three-quarters of an hour. Serve cold.

STRING BEAN SALAD. To serve eight. With a string bean cutter, sold especially for this purpose, cut the sides and ends off 3 pounds of string beans. This will be much easier if you soak the beans for an hour in very cold water before preparing them. Tie the beans in 8 or 10 bunches, as you would asparagus. Boil them in plenty of furiously boiling, salted water with a tiny pinch of soda. Cook until just tender, not floppy. Drain well, lay neatly in a row on a pretty platter, remove strings and place in a refrigerator to chill thoroughly. Make some good tart French dressing, using red wine vinegar; put in it a small white onion grated fine. Pour this over the beans fifteen minutes before serving.

For the outdoor grill picnic, we are supposing that you have caught some beautiful big trout. Serve nut sandwiches with cocktails, made by mixing one cup of chopped walnuts with two tablespoons of mayonnaise. Spread white bread sliced very thin with a little creamed butter, and then a layer of the nuts and mayonnaise. Trim and cut in half lengthwise.

TROUT. Clean the trout. Dip them in milk, season with salt and pepper, roll lightly in flour and fry them in olive oil till brown on both sides. Split them carefully, remove the backbone and replace it with a strip of bacon fried crisp. Pour a little melted butter mixed with lemon juice over them and eat at once.

SPAGHETTI. The sauce should be made at home and carried in a Mason jar. Chop 6 onions fine and fry them to a deep golden brown in 4 tablespoons of olive oil. Fry separately in butter ½ cup each of finely chopped celery and carrots. Put these in with the olive oil, and add a quarter of a pound of Italian ham cut in little shoestring slices an inch long. Pour into this 3 cups of strong stock, to which you have added a teaspoon of beef extract. Simmer gently until reduced at least one-third. If you happen to have any clear meat jelly in the house, by all means add it to this.

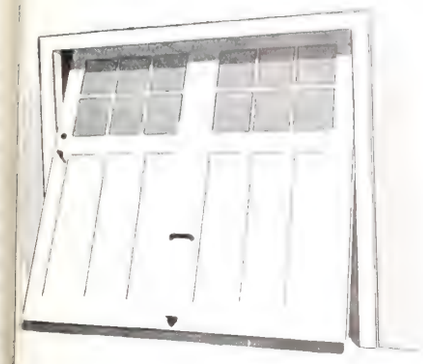
Now wash, dry, peel and slice very fine, half a pound of mushrooms. Put half a clove of garlic in a frying pan with three or four tablespoons of olive oil and let it get quite hot. Then remove the garlic, and sauté the mushrooms in the olive oil until they begin to get brown, then add them to the reduced sauce. Salt and pepper to taste.

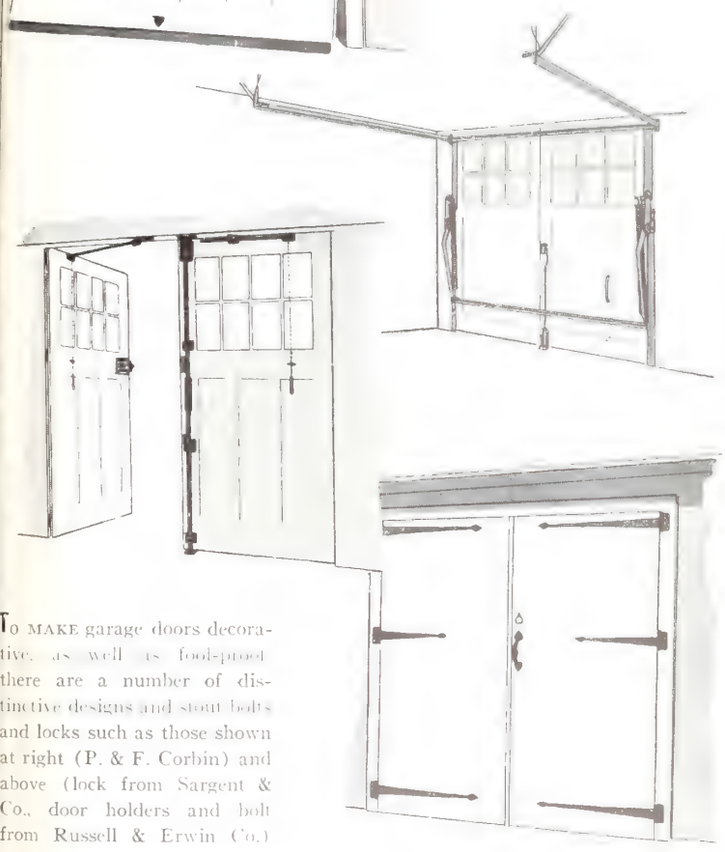
A pound or more of spaghetti should be put into a big pot of boiling water and boiled until just tender—not floppy. Drain and pour a little cold water over it. Put back in the pan, and mix well with the sauce. Serve a big bowl of grated parmesan cheese with this.

Unless otherwise stated, quantities given are figured to serve eight.

Garages

(Concluded from page 000)





To MAKE garage doors decorative, as well as fool-proof, there are a number of distinctive designs and stout bolts and locks such as those shown at right (P. & F. Corbin) and above (lock from Sargent & Co., door holders and bolt from Russell & Erwin Co.)

garage can easily be made large enough to take care of the cars of guests.

A parking space may be conveniently planned adjacent to the separate garage building.

A garage is sometimes built prior to the house with the idea of its providing living quarters for the family during the construction of the house. This procedure has its own list of advantages and disadvantages:

The owner is afforded an opportunity to test the abilities of his architect and builder on a small operation.

The owner becomes initiated into the mysteries of building and learns something of costs and materials.

He is given time and leisure to study his property and his house location. Incidentally, it is the better part of wisdom, if he is going to employ a landscape architect, to do so at the very outset. Then the garage will be correctly placed upon the property and not be found later to be in the way of a better scheme.

The presence of the [illegible] spot may have a healthy effect on activity of workmen.

There is, however, danger of placing the garage in the wrong location before a maturely considered plan has been arrived at, and in selecting a style and materials which will not harmonize with the future house.

The owner in his enthusiasm over this first creation may spend upon it an amount that will later necessitate a cutting down of the appropriation for the house.

It costs more to build two structures at different times than to build both of them at the same time with the same builder.

[illegible] between the foreman and the owner who lives on the site. Yet it is well for the owner to realize that the foreman's time is extremely valuable. He must constantly be answering questions put to him by carpenter, mason, plumber, truckman, etc., etc. His is a serious responsibility. If he has an owner per[illegible] tion for everything done, he becomes extremely harassed and is likely to lose enthusiasm for his work. Furthermore a considerable [illegible] who is paying for that time.

As for the advantages of the semi-[illegible]

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Their house looks shabby already. It's too bad.

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Build for permanence. You have looked ahead to the time when you could build. Look ahead twenty years now to the time when the last payment will be made. Will your house be livable, comfortable and attractive then? On the use of good hardware and other building materials depends the answer.

Stanley offers a most interesting and instructive booklet, "Decide NOW. What Your Home Will Be Like." You will find in it much information and suggestions which, if followed, will assure you of a home your friends will point to with enthusiasm.

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THAT GIVES

IT A

● Preserving in its satiny texture, the rich, flashing colors reminiscent of the West, Pacific pottery introduces a festive note in modern entertaining. Designed for today's needs, in six colors, Lemon Yellow, Jade Green, Apache Red, Delphinium Blue, Sierra White, Pacific Blue.



● A stirring cup to please the most exacting. Full quart in size and complete with chromium spoon. Individual canape tray with convenient handle and fitted for cocktail cups. In six Pacific colors.



● Lazy Susan for the casual buffet gathering. Brilliant pottery tray eighteen inches in diameter, mounted on walnut base and topped with chromium handle.



● Walnut and commodious pottery tray combine to fashion this smart, new cheese server. Mustard pot in harmonizing colors. Ideal for buffet suppers.

Sold at leading department stores. Moderately priced.

FROM COLORFUL CALIFORNIA

Pacific

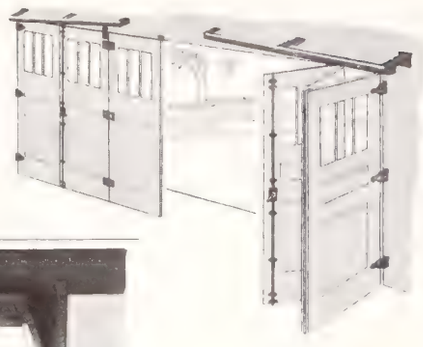
POTTERY

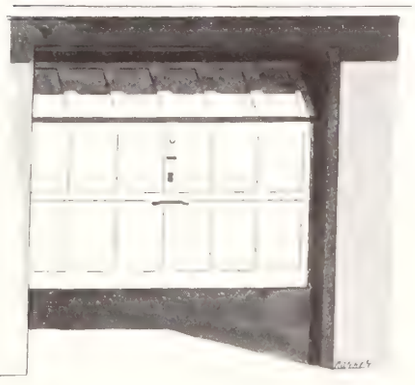
Division of Pacific Clay Products, Los Angeles

Garages

(CONTINUED FROM PAGE 74)

For large garages, where it is desired to have a wide, open door space, the folding type of door is popular, as in the model at right. From Richards-Wilcox Mfg. Co.





The overhead type of door may now be had in practically any style to match the design of your garage, and the necessary equipment will fit easily in all types of garage interiors: Overhead Door Corporation

and [illegible] overhead protection from bad weather, although his journey at times may be a chilly one.

It is well to have the chauffeur's quarters separate from the house. The space over a semi-detached garage is appropriate.

Unpleasant odors and noises are kept further from the house than when the garage is attached.

[illegible] in the garage is not [illegible] off.

If not too distant, the heating can be a part of the same system as that of the house.

The architect is afforded the opportunity of an interesting composition. By using the wall or passage as a connecting link he can tie the house in with the garage and make the latter a minor accent echoing the beauty of the house.

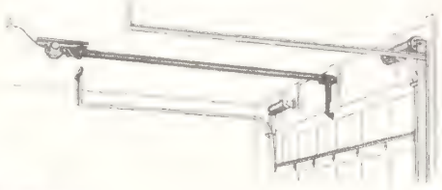
This arrangement, too, permits the designing of a court to conceal a parking space or drying yard. But it is well to avoid the type of court that brings the house entrance into too close proximity to the garage entrance.

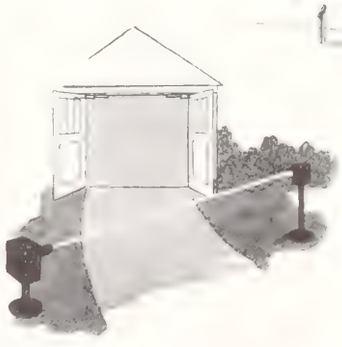
The semi-detached garage can sometimes be dropped to a lower level than that of the house and thus be made less conspicuous.

Following are some of the disadvantages of the semi-detached garage:

It is likely to involve more expense than when it is a part of the house, especially when it is larger than a two-car garage. In order that it blend properly with the house, the materials of its outside walls may have to duplicate those of the house, whereas those of the entirely detached garage may be of less expensive materials.

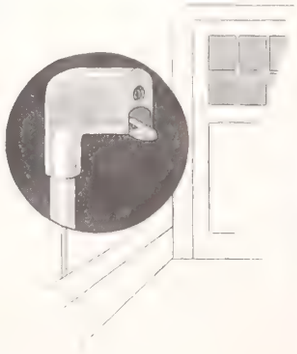
The second floor of the house is not apt to run on into the second floor over the semi-detached garage. If a servant lives in that space it is desirable to have him or her in touch with the house.





For safety and convenience, science has developed remote control for garage doors. Above, typical motor installation that will operate any type door: Barber-Colman Co.

Above is a photo-electric cell installation that opens doors when light beam (white in sketch) is broken. At right, enlarged in circle, is remote control on standard in drive to operate doors electrically when unlocked, by key, from car. Both from Stanley Works. There is also a radio type door operator, from Barber-Colman, which works doors by short wave from car when you pull knob on dash





True Summer Comfort

It is easy, nowadays, to be comfortable. And it is just as economical as it is easy, at least regarding Porch Shades. Since 1910, WARREN'S Porch Shades have converted thousands of Porches into delightful summer living rooms; —Cool, Shaded, Private and Weather-proof.

Let us help you make *your* porch such a restful place. WARREN'S Porch Shades are available in choice of beautiful Sylvan Green, rich Woodland Brown or "Natural". Or you may have alternate colored slats if preferred.

To positively exclude rain, WARREN'S "RAYNTITE" weave is supplied, though WARREN'S "IDEAL" (straight-edge slats) has long been popular. Either weave permits free ventilation, without draft. Widths to 12 feet are supplied.

If it happens that your local dealer cannot show you WARREN'S Porch Shades, the easiest way is to take a moment and fill in the coupon below. You'll never regret that moment. Do this *now*, while you think of it.

Would you like information about WARREN'S VENETIAN BLINDS, *for Living Room, Dining Room, Sun Parlor, Chambers? Beautiful Colors, Finest Finish, Moderately Priced.*

Warren Shade Co., Inc., Dept. H-G
2905 E. Hennepin, Minneapolis

Please send complete details about Warren Porch Shades, including prices.

Name .....

Address .....

My Dealer Name .....

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Warren Shade Company, Inc.

2905 E. Hennepin Avenue

Minneapolis, Minnesota



EVERYONE ADORES
THE MIRACLE MAN

who gives old drinks
new character with

BACARDI

Have you ever tried using Bacardi instead of the more hackneyed liquors in the following drinks? You'll be amazed what new life, new delights they can be made to offer! Just try:

BACARDI HIGHBALL
BACARDI OLD-FASHIONED
BACARDI MANHATTAN
BACARDI SIDE CAR
BACARDI BRONX
BACARDI COLLINS

... AND, of course, always Bacardi and none other in the famous Bacardi Cocktail, mixed like this:

Juice of ½ green lime
½ teaspoonful granulated sugar
1 jigger Bacardi
Shake well with cracked ice



A Schenley IMPORT

Avoid substitutes. See the bottle

Copr., 1935, Schenley Import Corp., sole importer for the U. S. for COMPAÑIA RON BACARDI, S. A.

ABI-19

This advertisement is not intended to offer [illegible] for sale or delivery in any [illegible] wherein the advertiser [illegible]

Modernism in Westchester

(Photographs on pages 23, 24, 25)



THE [illegible] room (2), and two baths. [illegible] dren's rooms (5), and a bath



ON THE second floor [illegible] 2 rooms, as indicated on the [illegible] library, 7; dining room, 8; pantry, 9; kitchen, 10; guest bedrooms, 11; servants' dining room, 12; servants' bedrooms, 13; squash court balcony, 14; squash court, 15



THE number 16 shows unexcavated basement sections. The bar-room is 17, 18 is an office; 19, entrance hall; 20, powder room; 21, boiler room; 22 is the plant room. Storage space is labeled 23; laundry, 24; chauffeur's room, 25; three-car garage, 26

THE disposition of rooms in the Richard H. Mandel house at Mt. Kisco, N. Y., of which Edward Stone was the architect, is shown in the plans above. Descriptions of some of the rooms are given on pages 23 and 24.

Although no division actually exists between the living room and library, the latter is marked off by a piece of furniture and can be further closed in by drawing a curtain. This library has a distinctive character in that its panelling is oak—one of its first uses in modern decoration.

[illegible] color scheme of beige and white with occasional brown and yellow spots. [illegible] linen with a diagonal brown stripe. This same fabric has been used for the curtain that separates the living room [illegible]

THIS house, one of the most ambitious of completely modern residences, was [illegible] and furnished successfully through the constant working together of architect, decorator and owner. Its horizontal lines are especially suited to the hilltop site. These horizontal lines are made more interesting by the contrast of the curved end and by the use of different levels. It is a large house, as the plans reveal—thirty-two rooms in all. The guest and children's wings, the squash court, garage and service court, unfortunately, are not visible in the photograph on page 24. The house is thoroughly air-conditioned. There are roof decks for all bedrooms and the children's quarters. The window areas are large sections of plate glass set between lally columns. Lintels and sash are steel. Roofing is insulated with mineral wool.

The building of any successful [illegible] entails contacts with scores of [illegible] and sources of products. It will interest House & Garden's readers to [illegible] a great variety of materials went into this unusual residence. We have therefore made the following [illegible] which covers all phases of [illegible]

beauty
under the sun
needs



helena rubinstein's
sunproof cream

PLAY safe [illegible] against the danger and discomfort of sunburn. Use SUNPROOF CREAM —Helena Rubinstein's revolutionary discovery!

SUNPROOF CREAM ends the dangers of parching, ageing sun. Feel how it seeps right into your skin. Watch your complexion grow satiny-smooth. A glamorous foundation, too. Make-up becomes doubly flattering and lasting. SUNPROOF CREAM, 1.00. (Special Strength, 2.00).

NEW SUNPROOF OIL [illegible] for a golden tan without danger of sunburn. Equally necessary to men and children. .60 (Special Strength 2.00).

To Clarify Sallow
or Freckled Skins

SKIN CLEARING CREAM (Clearing Skinfood) [illegible] freckled or tanned. Reanimates dull, blotchy skin. Refines texture. Brings radiance. A beauty necessity to all skins all year 'round, and especially during the summer season. 1.00, 2.50.

Lipsticks That
Spell Youth!

The freshness of youth is captured for you in Helena Rubinstein's latest lipsticks. They impart a ripe, moist gleam . . . lustre. A marvelous new ingredient banishes parched, ridged lips forever! Terra Cotta, the new conservative daytime shade. Red Poppy, more brilliant. "Evening" shade is dazzling at night. Chic cases: Golden Automatic, 1.00. Water Lily Grande, 1.25.

. . . The rouge of youth for all ages, 1.00. There's Terra Cotta Powder, too. Ideal for summer. Clings all day. 1.00 to 5.50.

[illegible] automatic case holds twice as much, 1.00 [illegible]

Visit Helena Rubinstein's Salons for [illegible]

[illegible] All preparations [illegible] and

helena rubinstein

[illegible] Boston • Los Angeles • Seattle [illegible]

"SEE RUSSIA IN 1935"

is the name of an illustrated book just issued by The American Express Travel Service, which describes Russia as a traveler will see it today. It tells—where to go—what to see—how to get there—travel costs. A fascinating, helpful book for anyone contemplating a visit to the Soviet Union. For a copy (gratis) write to

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Consult your Travel Agent or
Hamburg-American Line
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IN ALL PRINCIPAL CITIES

Modernism in Westchester

(CONTINUED FROM PAGE 77)

DECORATION

CARPETS AND RUGS:
Nelson F. Fink; Lack Carpet Co.; Wechsler Carpet Co.

CURTAINS:
Otto Meers

FABRICS:
Sidney Blumenthal & Co.; Cheney Bros.; Chicopee Sales Corp.; Marshall Field & Co.; Gosstex Fabrics Co.; Ronald Grose, Inc.; Robert Heller, Inc.; Hildreth and Dunlop; Hind & Harrison Plush Co.; Johnson & Faulkner; Kleinert Rubber Co.; H. B. Lehman Connor Moss Ross & Co.; F. Schumacher & Co.; Stead & Miller; Stroheim & Romann; Sundour Unfadable Fabrics Co.; J. H. Thorp & Co., Inc.; Walliser Trimmings; Witcombe McGeachin & Co.

FIREPLACE EQUIPMENT:
H. A. Bame; W. H. Jackson Co.

FURNITURE:
Englander Spring Bed Co.; Greenpoint Metallic Bed Co.; The Luce Furniture Co.; Metallon Corp.; A. Piano & Sons, Inc.; Schmieg-Hungate & Kotzian, Inc.; Thomasville Chair Co.; Valentine-Seaver Co.; E. Wiener Co.

LAMPS:
Paul Hanson Co., Inc.; Shofu-Burns

LEATHER:
Blanchard Brothers & Lane

RADIO:
Rabsons Music & Camera Co., Inc.

TABLE TOPS, LAMP BASES:
Formica Insulation Co.

WALL PAPERS:
Frederic Blank & Co., Inc.; Richard E. Thibaut, Inc.

BUILDING EQUIPMENT

AIR CONDITIONING:
American Radiator Co.

ANNUNCIATOR:
Stanley & Patterson, Inc.

BAR:
Formica Insulation Co.

BAR EQUIPMENT:
The Brunswick-Balke-Collender Co.

BATHROOM ACCESSORIES:
Jenkins Manufacturing Co.

BLACKBOARD:
N. Y. Silicate Book Slate Co.

GAS (for laundry and oil burner ignition):
Philgas Co.

HARDWARE:
Russell & Erwin Mfg. Co.

HEATING (Radiators, Boiler, Unit Heater, Valves, Traps, Controls):
American Radiator Co.

HEATING (Oil Burner):
Petroleum Heat & Power Co., Inc.

INCINERATOR:
Kernerator Co.

KITCHEN CABINETS:
National Kitchen Equipment, Inc.

KITCHEN AND PANTRY SINKS (Monel Metal):
Elkay Mfg. Co.

KITCHEN GAS:
American Gas Accumulator Co.

LAUNDRY EXTRACTOR:
Wallace B. Hart, Inc.

LIGHTING FIXTURES:
Kurt Versen

PLATE WARMER:
Prometheus Electric Co.

PLUMBING FIXTURES:
Crane Co.

REFRIGERATORS:
Frigidaire Corp.

SQUASH COURT:
A. J. Oest, Inc.

STEAM CONTROL VALVES:
Barber-Coleman Co.

WASHING MACHINE, IRONER:
Hurley Washing Machine Co.

BUILDING MATERIALS

BRICK (Fireplace):
Face Brick Sales Corp.

BRICK (Glass):
Structural Glass Corp.; Owens Illinois Glass Co.

CEMENT:
Portland Cement Ass'n.; Atlas Portland Cement Co.; Vulcanite Portland Cement

CINDER CONCRETE BLOCK:
S. Quinby

DAMPERS (Fireplace):
H. W. Covert Co.

DOORS (House):
Roddis Lumber & Veneer Co.

DOORS (Garage):
Overhead Door Co.

DOORS (Shower):
G. M. Ketcham Mfg. Co.

DRAINS (Roof and Deck):
Josam Mfg. Co.

FLOORING (Terazzo):
L. Del Turco & Bros., Inc.

FLOORING (Cork and Linoleum):
Interstate Flooring & Construction Co.

FLOORING (Mastic Tile):
David E. Kennedy, Inc.

FLOORING (Rubber Tile):
Hood Rubber Products, Inc.; U. S. Rubber Co.

GLASS (Magnalite):
Mississippi Glass Co.

GLASS, PLATE (Windows and Mirrors):
Pittsburgh Plate Glass Co.

INSULATION (Mineral Wool):
Rock Wool Insulation Corp.

ROOFING:
Logan-Long Co.

STEELWORK (Reinforcing rods, steel joists, steel door bucks, metal lath):
Kalman Steel Corp.

STAIR RAIL (Aluminum):
Greenpoint Brass & Bronze Co.

STUCCO WATER-PROOFING:
A. C. Horn Co.

VENTILATOR FANS:
Pryne & Co., Inc.

WALL CORK:
Eastern Floors, Inc.

CONTRACTORS

GENERAL CONTRACTORS:
G. Richard Davis & Co., Inc.

AIR CONDITIONING:
E. H. Nelson Inc.

PLUMBING AND HEATING CONTRACTOR:
John Winkel

ELECTRICAL WORK:
Port Chester Lighting Fixture Co.

ENGINEERING WORK:
Theodore A. Prigozy

LULLABYE



FINE FURNITURE for CHILDREN

When you see the Little Bo Peep Ensemble you cannot help being a wee bit envious of today's children—and happy in the knowledge that they can have rooms of sparkling individuality and charm. Plan *your* nursery with a Lullabye ensemble.

Write for the Booklet



See the exclusive ensembles built by Lullabye; featured at the World's Fair and in Radio City; shown by leading stores everywhere. "IT'S LULLABYE TIME" is yours for the asking. Write Dept. H. 535

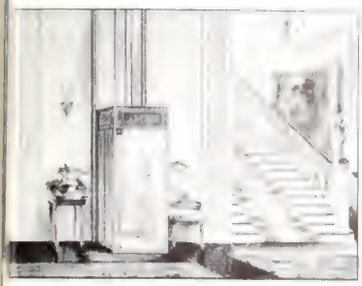
LULLABYE
STEVENS POINT, WISCONSIN

Medi-terranean Norway Cruise on the Resolute



Consult your Travel Agent or
Hamburg-American Line
North German Lloyd
IN ALL PRINCIPAL CITIES

Stair-Climbing is hard work



Modernize Your Home with a HomeLIFT

Stair-climbing *hard* for the strong. *Dangerous* for the sick. *Impossible* for invalids. You'll be surprised how easily a beautiful HomeLIFT may be installed in your home. Simple. Safe. Automatic. Operates from lighting circuit . . . less than a cent a day. Amazingly low priced. Write for details.

SHEPARD HomeLIFT
PATENTS PENDING TRADEMARK REG. U. S. PAT. OFF.

Representatives in all Principal Cities
THE SHEPARD ELEVATOR CO.
Manufacturers of Shepard Ball-Bearing Elevators
2422 Colerain Ave., CINCINNATI

How to Have a COOLER Home This Summer

At Amazingly Low Cost—

Blistering hot days are near—days which endanger health and vitality. Have a COOLER house this summer. It is simple, and *amazingly inexpensive*. In a few hours, any carpenter can apply BALSAM-WOOL Blanket Insulation to your attic floor or rafters. Then you'll stop sweltering heat at the roof line—keep it outside!

Insulated homes are comfortable homes the year 'round. BALSAM-WOOL is *the* modern insulation — waterproof, windproof, vermin-proof, non-settling and highly fire-resistant. We guarantee satisfaction; your lumber dealer sells the material. Mail the coupon NOW for full information.



WOOD CONVERSION CO., Room 113
First National Bank Bldg., St. Paul, Minn.
I want to know more about BALSAM-WOOL insulation. Please send me the complete facts.

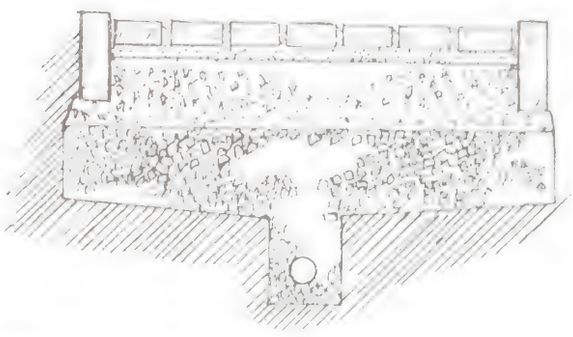
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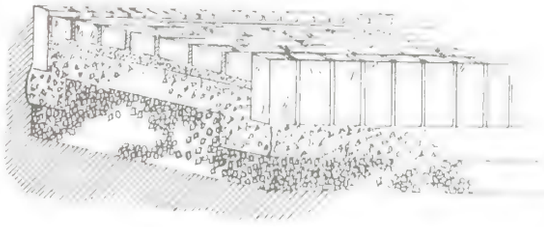
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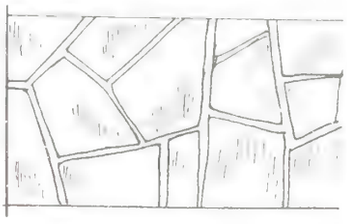
City _____ State _____

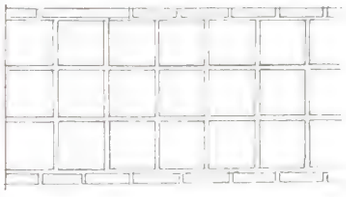
BALSAM-WOOL

Patterns for garden paving









THE brick walk must have proper foundations: an 18" trench filled with 1' of broken stone or gravel, with 4" of cinders over above. The bricks are laid down on a thin grout of cement mortar. Under wet soil provide a tile subsoil drain, as shown

TWO materials and effects are shown here: above are shown broken flags which are always interesting and are less costly than specially cut stones; at the left, a panel treatment with tiles always looks best in a walk that is not too narrow

Hard-burnt brick, for example, laid herring-bone is very suitable for formal use. Bricks laid on end (as a header) or on edge (the long narrow way) will reduce the scale of a walk to meet the most miniature garden. But this way is not advisable for any great area because it requires at least one-third more brick than when laid in the usual flat way. On wide walks it is advisable to lay the edging with a double row of brick to give a more pronounced border, while on a very long walk it is practical to interrupt it by introducing some form of a terminal to divert the eye; otherwise a walk tends to look cramped in relation to the broader expanse about it.

[illegible] water drains naturally, or in climates not subject to severe frost, a brick walk can be laid on a sand cushion of about two inches, with about a foot of cinders as a foundation beneath it. But when [illegible] is best to lay them on a concrete base. An 18" trench should be filled with a foot of cinders, wetting and tamping each thoroughly. Upon this is laid a 4" base

ment to two parts sand), lightly tamped to get an even surface. The joints can be swept with sand. The success of good construction is contingent upon thorough drainage of the road and its subsoil so that when the subsoil is heavy it is advisable to place a 4" tile 8" below the subsoil, which forms the foundation of the walk bed. This surface is pitched $\frac{1}{2}$" to $\frac{3}{4}$" per foot, so as to lead the water directly to the drain tile.

On impervious walks it is customary to curb the edge (by laying a brick on end) in order to direct the flow of surface water and so dispose of it to drains placed at convenient intervals. The brick should protrude two or three inches above the walk level, usually taking the height of the crown of the walk, but its face should be flush with [illegible]

No standing water should be permitted either on the surface or in the [illegible] wood where any carefully executed [illegible] pattern is used, as it is [illegible] in a concrete base to prevent [illegible] anything less permanent will [illegible] have their pattern thrown out of [illegible] but the resultant irregularity [illegible] most uncomfortable for walking.

This Beautiful GENUINE RUBEROID ASPHALT SHINGLE 40% THICKER



A Real Weather and Fire Fighter...at an Amazingly Low Cost!

[illegible] 40% thicker Asphalt Strip Shingle, [illegible] shingle is every quality feature that [illegible] have taught Ruberoid pioneers of the Asphalt Roofing Industry. It's a real [illegible]

In Ruberoid's extensive line of Asphalt or Asbestos-Cement Roofing Products, you will always find the right roofing in the weight, thickness, design, color and price to meet your specific needs, and to give the most for your roofing dollar.

If you plan to build, re-roof, or modernize, it will [illegible] the coupon.

WE ARE COOPERATING
BETTER HOUSING PROGRAM

Learn about the Ruberoid Easy-Payment Plan—Low Government Rates—No Down Payment—As long as 3 years to pay.

The RUBEROID Co.

FREE VALUABLE BOOKLETS [illegible] MODERNIZING MONEY



for Next Season's Bloom
Should be ordered NOW!

Because: (1)—By adding your "Import" order to ours NOW, you gain not only very worth while price concessions, but you also get the pick of the new crop—the **finest Bulbs in Holland.**

(2)—Furthermore, should Holland go off the gold standard this summer (as seems likely) the bulb market is bound to be badly demoralized in price and quality.

(3)—**WE CAN CONTROL BOTH AT PRESENT—ORDER NOW AND BE ASSURED OF SCHLING QUALITY BULBS AT ROCK-BOTTOM PRICES!**

NOTE: Send us no money now. Pay for these bulbs on delivery in September. Here are a few sample values from our new Bulb Book—free on request.

100-DARWIN TULIPS - $4.50
in Schling's Special Mixture, top size bulbs of well known varieties, wonderful value.

100-NARCISSI - $4.
Superb mixture of airy and medium trumpet daffodils, short cupped and lovely poet varieties for naturalizing. (500 of above mixture $17.50—1000 for $30.00)

100 DARWIN TULIPS $5.
in 10 famous varieties of 10 bulbs each. Each variety packed separately.

100 COTTAGE TULIPS-$5.
Many tulip lovers prefer them to Darwins. 10 charming varieties, 10 each.

100 BREEDER TULIPS-$5.50
Subtle combinations of bronzy purples, grays, yellow, browns and orange, in 10 varieties, 10 each.

100 Bedding HYACINTHS $6.
25 bulbs each—4 distinct colors

200 "HERALDS of SPRING" $5.
Loveliest and earliest of Spring flowers—25 each of Snowdrops, Glory of the Snow, Grape Hyacinths, Blue Squills, Blue Bells, White Bluebells, Wood Hyacinths, Winter Aconites.

100 Spring Fl. CROCUS $2.50
In 5 named varieties. Increase rapidly from year to year.

100 Autumn Fl. CROCUS $4
The Crocus Zonatus. A beautiful rarity—planted this season will bloom in Oct. and Nov

100 MADONNA LILIES $25.
The glory of the June garden. Mammoth size bulbs. 1 dozen—$3.50

Remember—all these bulbs will be more expensive as the season advances. You save money and risk nothing by ordering NOW.

NEW LOVELINESS IN DAFFODILS!
AND OTHER NARCISSI—4 Superb varieties

With [illegible] of odorous delight there, these [illegible] represent the acme of [illegible]

AEROLITE—[illegible] $2.00 per doz. $15 per 100

DOUBLE TWINK—[illegible] a new symphony of golden colors! Highly fragrant show flower. $3.50 per doz. $24 per 100

DIANA KASNER—Lovely, large, fluted orange cup with bright red frill mounted on a perianth of pure white. A spectacular beauty! Long stems. $2.00 per doz. $15 per 100

RED BEACON—[illegible] edges. Very effective. $2.00 per doz. $15 per 100

THE COLLECTION: 12 each of above (48 bulbs in all) $7.50. 25 each of above (100 bulbs in all) $14.00. 100 each of above (400 bulbs in all) $60.00.

The Bulb Book will be included with your order—or mailed free on request.

Schling's Bulbs

MAX SCHLING SEEDSMEN, Inc., Madison Ave. at 59th St., New York, N. Y.

Landscaping garages

(CONTINUED FROM PAGE 38)

over a little chicken-wire, and provide fragrant yellow and white bloom all summer long. The Silver Lace Vine (*Polygonum*), and Virgin's Bower (*Clematis paniculata*) both have foamy sprays of white in August and September; and that old favorite, Wistaria, from grafted stock that is sure to bloom, is offered by one grower in seven named varieties, in white, lavender, pale blue and even a pale pink, for Spring charm with promise of a second showing in August. And these are only the perennials, with a list of annuals (climbing on wires or strings), too long to even be mentioned, though I must name my favorites, *Coboea scandens* and Heavenly Blue Morning-glory!

A garage that is heated can easily help maintain a small, cool greenhouse, and that is a rare delight for family and friends. It doesn't need to be a costly affair—just the simplest kind of a lean-to with a glass roof.

A water feature in the garden is always considered the last word in luxury, yet how easily it can be planned close to the garage, against whose very side might be put up a small wall fountain with a dragon's head, for instance, whose jet would fall into a small basin below. This would permit many different modes of planting—a little water garden, a rock garden, a wild garden, or a fascinating retreat among those evergreens, with a bath and feeding station to attract the birds.

A pergola built along the plain side of your garage, and covered with different kinds of Grapes, would be both artistic and practical. With seats for resting in the shade, and watching the play of shadows on the walk, and best of all the purple, red and white fruit, planned to come early and late, it would be the most popular part of the garden.

If the plain part of the garage gets plenty of sunlight, and bounds the garden, it will have a new interest if covered with vines or a trellis supporting espalier fruit trees. These are novel to most people, yet they are obtainable in dwarf Apple, dwarf Peach, dwarf Pear, Apricot and Nectarine.

All these fruits have been thoroughly tested and found hardy; they bear in half the time taken by the standard sizes; they are moderate in cost; and a few on a small-sized plot will provide all that is needed by a small family.

How the government backs the home owner

(CONTINUED FROM PAGE 72)

agree to insure the mortgage when it is made. Armed with such a commitment, it will be comparatively easy to get a bank to make the loan.

If you wish to buy a home that is already built, the same procedure can be followed. If the house is new, the charges are exactly the same. If it is old, and there is a mortgage on it already, the charges are slightly higher.

REFINANCING. If you are one of those hundreds of thousands of people who are having words with your mortgagee (i.e. the institution which holds your mortgage) about reducing the principal, you may wish to take advantage of the FHA's refinancing plan, which operates exactly like the plan for insuring mortgages on new houses. Possibly in your State there is a mortgage moratorium in effect, which prohibits the mortgagee from insisting on your reducing the principal so long as you are paying the interest and taxes. But the moratorium will be over probably by the first of the year. And in that event, you may find a demand for reduction of principal embarrassing. Now is the time to convert your mortgage into an amortizing insured type.

The charges are slightly higher, 5½ per cent interest, ½ of 1 per cent service fee, and 1 per cent for mortgage insurance. The insurance premium, however, can be considered as contingent amortization. You may get it all back. Because the insurance premiums are deposited in a mutual fund in Washington, and if there are no "deaths" or few "deaths" that is, if there are no or few foreclosures of mortgages in the fund, the remainder is split up evenly among all the contributors to the insurance fund. It might work out that if your mortgage were to run for 20 years, you would have enough insurance premium coming back to you to pay off the remainder in 17 years.

It should be pointed out that there are refinancing plans in some cities that offer cheaper rates than those offered under the FHA plan for refinancing mortgages on old homes. Some building and loan associations and some life insurance companies have terms as low as 5½ per cent, without any service fee or without any insurance premium.

SPEND A TRIFLE . . . WIN A PILE!

Here's a little book you've got to have—worth its weight in bank notes! House & Garden's best wisdom on modernizing your house—compressed into 32 pages. . . . Major architectural operations, like turning General Grant into Georgian. . . . Expert face-lifting restorations that add thousands to value at mere hundreds for re-dating. . . . A Handy Check List for Remodelers, covering everything. . . . And 54 separate wonder-ideas, described and illustrated, showing how you can add charm inside, outside and in the garden *at outlays so very, very modest that some of them sound like pin money!* . . . Isn't this what you've been wanting? *All for 10 cents!*

HOUSE & GARDEN'S SUGGESTIONS FOR MODERNIZING

THE GARDEN MART

BULBS

BURPEE'S BULB BOOK FREE. Everything you want to know about the best bulbs for Fall planting—Tulips, Daffodils, Hyacinths, Crocus, Grape Hyacinths, Scillas, Snowdrops, Chionodoxas, Lilies, Iris, etc. A valuable Book free. Write today. W. ATLEE BURPEE CO., 759 BURPEE BLDG., PHILA.

BURPEE'S CROCUS. 12 guaranteed bulbs (value 25c) sent postpaid for only 10c. 15 bulbs postpaid for only $1.00; 200 bulbs, postpaid for only $12.50. All best colors, mixed. Burpee's Bulb Book free. Bulb guide to Fall planting. W. ATLEE BURPEE CO., 759 BURPEE BLDG., PHILADELPHIA, PENNSYLVANIA.

SPECIAL! Named varieties blooming size daffodil bulbs for naturalizing $10.00 per bu. if ordered before July 1st. Catalogue of narcissi and plant specialties on request. BERKELEY NURSERIES, ALDIE, VA.

NARCISSUS BULBS: Mixed, for naturalizing and landscaping. $17.50 for 500; $30 for 1000. F. O. B. delivery. ROSE LAWN NURSERY, 128 LITTLE ROAD, WILLOUGHBY, OHIO.

CACTUS

TWENTY named, hardy Cacti or odd plants, cultural directions, $1.00. Three each of plants, write list 500 kinds 25c prepaid. CACTUS, LISCO, TEXAS.

DAHLIAS

BARGAIN COLLECTIONS. 6 Root only $1.50. If you will leave the selection to us we will send postpaid 6 named Giant Flowering Dahlias, value over $4.00 for only $1.50 or 12 named varieties, value over $8.00 for only $2.75. Each variety labelled with its correct name. Burpee's Seed Catalog mailed free. W. ATLEE BURPEE CO., 759 BURPEE BLDG., PHILADELPHIA.

FLOWERING SHRUBS

ASIATIC RHODODENDRONS. Many rare species of tested hardiness are contained in our latest list. JOS. B. GABLE, STEWARTSTOWN, PA.

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FRANKLINIA—Rare, Hardy, Exquisite foliage. Tree or shrub. Large, white flowers abundant early August to frost. Plants 18"-24", $5.00 each, collect. Free Booklet. JOSEPH J. WHITE, INC., WHITESBOG, N. J.

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BEARING APPLE & PEAR TREES—Standard and Dwarf in many sizes, $2.50 each to $10. Japanese Flowering Cherries and Flowering Apples, $2 each up. French Lilacs own root, 10 kinds, $2 each up. Evergreens, Shade trees, Shrubs, Grapes, etc. Catalog free. SAMUEL FRASER, GENESEO, N. Y.

BLUEBERRY PLANTS. Ornamental, profitable Berries like grapes. A noted named variety, 10"-12" high. Three plants delivered for $4.50. Free Booklet. JOSEPH J. WHITE, INC., WHITESBOG, N. J.

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THE FINEST BEGINNERS' IRIS COLLECTION ever offered, one each Pink Opal, Lovely Mule, Grand Monarch, Santa Barbara, Alpine Glow, Morning Splendor, Julia Marlowe, Prince Beautiful, Queen Caterina, Dream, Acacia Rose, Gold Imperial, Valley Lassaleen, Seminole, Zada, Sweet Lavender, Courageous, June Bride, Gretchen and Duke of Bedford; prepaid $2.00. THE IRIS GARDEN, OVERLAND PARK, KANSAS.

AMERICA'S FINEST IRIS CATALOG is yours for the asking. In it you will find more than a score of rare varieties shown in natural colors, 15 to 30 full portraits of bearded iris as well as Hemerocallis, Japanese and Bulbous Iris and Oriental Poppies. COOLEY GARDENS, BOX G, SILVERTON, ORE.

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IRIS PURPLE SILK FREE with special collection of 24 beautiful varieties all labeled and good plants P.P. Prepaid only $2.00. Catalog free. 1150 Varieties, Peonies & Irises. C. F. WASSENBERG, VAN WERT, OHIO.

CONSUMMATION

• With June the gardens of the country really begin to come into their own. Now we see, for good or ill, the results of all those days and weeks of planning and labor in the raw days of Autumn and early Spring, of endless patience and trust in the slow evolution of stem and leaf and flower. If we have built well, our reward is at hand. If not, there is now before us the unescapable evidence of our carelessness. June gardens have a way of showing us up.

AS TO IRIS

• There is a rather widespread belief that September is the only proper time to plant Iris. With all due respect to popular tradition, this is all wrong. The plain fact of the matter is that the best time to plant Iris begins shortly after the flowering season ends. As some species blossom in April and others not until well along in July or even August, it follows that there is plenty of this sort of work to be done from the middle of May right through until almost frost. The rhizomes start new root growth after the effort of blossom-bearing is over, and consequently are in the best possible condition to start in re-establishing themselves.

OTHER PLANTING

• The season is right, too, for both Dahlia and Gladiolus planting, though you should act quickly lest an early frost catch the resultant blossoms before you can enjoy them to the full. While you are about it, look into the improvements which have been wrought in these flowers during recent years. Both need full sun and, by preference, a reasonably rich soil.

Amongst others, almost any plant that has been pot-grown can be set out now, for if properly removed from its container there will be no disturbance of its root system and so it will hardly know the location of its home has been changed.

IRIS—Cont.

700 BETTER IRIS. all types, listed in descriptive color list and arranged in color [illegible] 10, CINCINNATI, OHIO.

DWARF IRIS. 10 choice pumilas and one dwarf, violet-scented Pogoneclus iris, $1.00. Excellent for [illegible]

QUALITY IRISES ONLY. Our beautifully illustrated [illegible] sent free this year on request. QUALITY GARDENS, [illegible]

ORCHIDS

ORCHID PLANTS fine for greenhouse. CAROLINA ORCHID GROWERS, INC., SOUTHERN PINES, N. C.

PEAT MOSS

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PERENNIALS

OVER-THE-GARDEN-WALL offer [illegible] Hemerocallis and Oriental Poppies, one of the best [illegible]

NEW CHRYSANTHEMUMS, DWARF ASTERS [illegible]

HARDY PLANT SPECIALISTS. New and rare plants of [illegible] and delphinium [illegible] tool [illegible]

7 GORGEOUS ORIENTAL POPPIES, husky plants [illegible] Prepaid [illegible]

PERIODICALS

THE GARDENERS' CHRONICLE is a monthly magazine [illegible] enough for the amateur, sound enough for the professional and practical enough for everyone. It costs only 25c a copy or $2.00 by the year. Send your check or [illegible] DEPT. 25, 11 EAST 44TH ST., NEW YORK, N.Y.

SEEDS

EASY TO GROW PERENNIALS FROM SEED. Sow in May or June for next season's [illegible] bloom. No. 7606 contains [illegible] dwarf kinds. Pkt. 10c; each 3 oz. only $1.00. Special collection No. 7610 contains [illegible]

Pity the poor judges

(CONTINUED FROM PAGE 31)

and see that their exhibits are correctly placed and qualified. If an exhibit is wilted or in very poor condition the committee should be privileged to eliminate or remove it in the best interests of the show. But if an exhibitor places an exhibit that does not conform to the schedule or that shows an intent to cheat, the exhibitor's attention should be called to the fact immediately, and often, if it is merely a matter of a wrong interpretation of the schedule, the error may be corrected before the judges come. Sometimes in winter shows exhibitors unwittingly violate a rule, having been misled into buying artificially colored flowers or grasses. A certain lovely salmon pink Chrysanthemum, for instance, is produced by artificial means.

DISQUALIFICATION

If, however, the vigilance committee fails to detect any of these errors and the judges recognize them, the judges are forced into the unpleasant duty of writing upon the exhibitor's card the words "Disqualified by the Judges" and as briefly as possible state the reason why. When the schedule calls for an arrangement of flowers in bowls, containers other than bowls should be disqualified; platters or iron pots are not bowls. If the schedule calls for an arrangement of flowers, an arrangement of berried material is not the correct interpretation of the schedule and should be disqualified. Such mistakes seem too ridiculously obvious to occur, yet hardly a show is staged where just such flagrant errors are not met with.

Frequently judges meet a situation where an exhibit does not conform to the schedule and upon inquiry find that the exhibitor has obtained permission from some one on the committee to do as he or she pleased and to disregard the schedule. This is a very unfortunate practice often existing at small shows. Recently a class for harvest tables was being judged; the schedule called for a center decoration of fruit *and* flowers, but one very attractive table was decorated without the use of flowers. Forced to disqualify this table, the judges learned afterwards from the exhibitor that she had been told by some one on the committee that she did not need to use flowers. The classification committee should not have the schedule printed until it is satisfied that the classes are acceptable. When the schedule is given to the exhibitors they should abide by its rules and no member of a committee should assume the responsibility of allowing an exhibitor to alter its wording to suit his or her convenience. The judges are supposed to judge what they see and to know nothing of personal concessions.

Exhibitors should not be allowed to write their names where they are visible upon their entry cards. Only the exhibitor's number should be visible. This number is obtained from a member of the classification committee at the entrance to the show room. As the exhibitors arrive they are given cards to accompany every entry. Their names are registered in a book opposite a number. This number appears on every entry card so that the judges may identify by number the various exhibits. The exhibitor's name is written across the bottom of the entry card and completely concealed by a strip of paper held in place by a paper clip. This strip of paper is only removed after the judging has been completed. This system is far superior to the old card and envelope arrangement, as the strips are less bulky and require little time and effort to remove. The judges make their marks, "1st", "2nd", "3rd" or "honorable mention" directly on the exhibitor's card and there is no confusion among the judges' aides in placing ribbons or prize seals.

THE JUDGING BEGINS

When the judges have assembled and the room has been vacated by all except those who are to accompany them, the chairman of the classification committee and the aides direct the judges to the various classes. The chairman calls attention to any particular features on the schedule which are to be stressed, such as economy, originality, adaptability of design or any other definite requirement. Such features should be explained to the judges.

In exhibits such as mantel arrangements, if accessories are to play an important part the judges should be told this before they begin to judge. In some cases only the flower arrangement is considered.

It is a nice custom to have on hand

(Continued on page 88)

Wayside Gardens

Now
—DAFFODILS
—TULIPS

Several magnificent new Daffodils and new Ideal Darwin Tulips (these new Ideal Darwins are giants which are leading the country in sturdiness) are just a few of the treasures to which our new bulb catalog is the key. Send for it.

The new "Ideal Darwins" give you at least two weeks' longer blooming time. Lovely things, all of them, and immense in size. 40 or more are shown in full color in catalog.

The Daffodils are indeed unusual. Some exquisite. Others just plain beautiful. A few are weird and strange. 30 or more are shown in full color.

Bulbs for Naturalizing, rare kinds, as well as standard sorts. All are choice. Rare ones are only obtainable from Wayside.

The Prices on all these highly desirable things are moderate. The catalog, believe you will agree, is quite the finest, most helpful import bulb book ever offered in America. It's yours for the asking.

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DISTINCTIVE GARDEN SEEDS
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A WEEDLESS Lawn
...without WEEDING!

Let the new ADCO WEED-KILLER for LAWNS do the work. It eradicates the worst weeds and at the same time stimulates the grass to richer, more luxuriant growth. Get ADCO WEED-KILLER from your seed or hardware dealer, or if he hasn't it in stock yet, send $1.00 for a 3-lb. can (enough for 300 sq. ft.) post free; or better yet, send $3.75 for a 25-lb. can F.O.B. It will save hours of back-breaking labor.

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Manufacturers of Lime-Sulphur ADCO Arsenate of Lead, Nicotine Sulphate, Pyrox, Bordeaux Mixture, Dormant Oil Spray, Nikoteen, Soil Sulphur, Aphis Punk, Mosquito Punk. Write for "How to Make Dollars Grow"

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Most helpful guide to Fall planting. Tells all about Burpee's guaranteed Tulips, Daffodils, Hyacinths, Lilies, Irises, Peonies, and other bulbs, roots, etc. Many illustrations and planting information. Write for a free copy of this valuable book. A postcard will do.

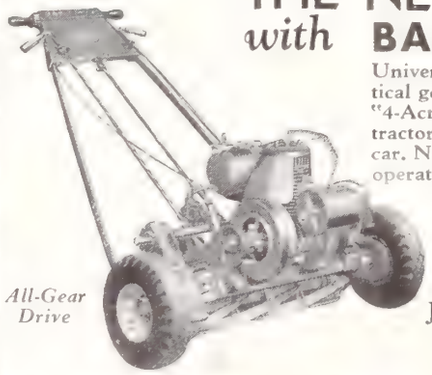
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There are other Jacobsen models for lawns of every nature—in wheel and roller types—with cutting widths from 20 to 66 inches—priced $125.00 up. See the Jacobsen Dealer in your locality—or write for 1935 catalog.

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STRAWBERRY PLANTS



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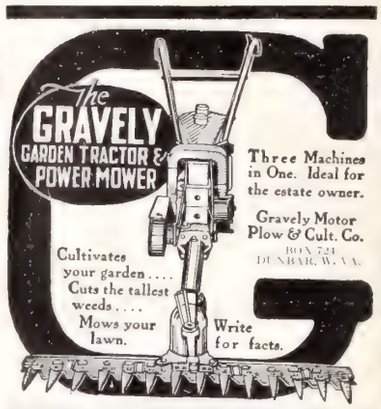


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It will safeguard your roses from insect damage . . . will not discolor blooms or foliage. Invaluable for all types of flowering plants as well as ornamental trees, shrubs and evergreens. Your dealer sells O.K. or can get it for you. Used and recommended by officers and members Garden Club of America. Booklet G) on request.

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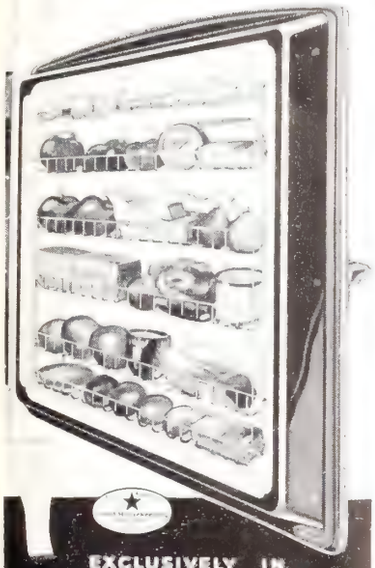


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Fertilmist is a concentrated food that works wonders on lawns, gardens. Easy to apply with Fertilmist sprayer.

No dust or odor! No burned spots!

No hard work. Just put can of Fertilmist in the sprayer and attach to your hose. Fertilmist dissolves in water and sprays on evenly as you water your lawn. To fertilize, place, attach hose to top of sprayer. One can treats lawn 50x50. Two applications make rich evenly green lawn.

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Simply cut off end of tube and hang on tree or bush. Scent contains no tobacco. Easily applied. Dog will not molest. Dries [illegible]. Lasts [illegible] weeks. Guaranteed to keep dogs away.

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• No true gardener is *ever* satisfied! He follows regularly the Garden Mart to find new specimens, new rainbows, new varieties. Your gardens begin with the orders. Always go for the very best stock.

Pity the poor judges

[illegible] that [illegible] the [illegible] judges [illegible] [illegible] [illegible]

Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS



Bathrooms and Kitchens

230. [illegible] Bathrooms and Character Kitchens." A catalog on Carrara Structural Glass offers ideas for remodeling. [illegible] Pittsburgh Plate Glass Co., [illegible] Grant Bldg., Pittsburgh, Pa.

Hardware

231. "Decide Now What Your Home Will Have Later." An attractive booklet offering helpful suggestions on hardware for a new or remodeled house. The Stanley Works, New Britain, Conn.

Heating, Insulation and Air Conditioning

232. "How to Plan Your Modernization Budget." An extremely helpful book that itemizes and classifies the things that can be modernized in the home. American Radiator Co., 40 W. 40th St., N. Y. C.

233. "You Need Celotex." A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. The Celotex Co., 919 N. Michigan Ave., Chicago, Ill.

234. "The Home with Air Conditioning Stays Modern." Describes G-E Air Conditioning equipment. For inexpensive summer cooling there are self-contained units which cool, dehumidify and circulate air. General Electric Co., Air Conditioning Dept., H55, 570 Lexington Ave., N. Y. C.

235. Balsam Wool. Literature is available on Balsam Wool blanket insulation—waterproof, windproof, verminproof and fire-resistant. Wood Conversion Co., Room 113, First Nat. Bank Bldg., St. Paul, Minn.

Home Elevators

236. "Sedgwick Residence Elevators." Illustrates the Automatic Electric Stair-Travelor, the Hand Operated Individual Elevator and the Electric Residential Elevator. Sedgwick Machine Wks., 150 W. 15th St., N. Y. C.

237. Shepard Home Lift. Literature is available which describes and illustrates the Shepard Home Lift. Completely automatic and fully safeguarded. The Shepard Elevator Co., 2409 Colerain Ave., Cincinnati, O.

Log Cabins & Portable Houses

238. "P & H Cabins of Real Logs." Illustrates several designs in log cabins together with their floor plans and measurements. These cabins are shipped ready to erect. Page & Hill Co., Northwestern Bldg., Minneapolis, Minn.

239. Hodgson Houses. Catalog BH 5 illustrates portable houses with their floor plans. Information on year-round houses, summer homes, cottages and garden equipment is also available. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

Siding

240. "Colonial Timbertex Siding." Booklet illustrates an asbestos-cement siding, textured like weathered cypress in beautiful "wood" colors—rotproof and fireproof. The Ruberoid Co., 500 5th Ave., N. Y. C.

Water Softeners

241. "The Magic of Wonder-Soft Water." Describes the Permutit Water Softener which can be installed in the cellar to provide the house with softened water. The Permutit Co., 330 W. 42nd St., New York City.

GARDENING



Fences

242. Anchor Fences. Literature on Anchor Fences of Bethanized Wire. Indicate type—(1) Residential (2) Estate (3) Institutional (4) Industrial. Anchor Post Fence Co., 6555 Eastern Ave., Baltimore, Md.

243. "Fence—How to Choose It." Describes and illustrates Cyclone metal fences. Indicate type—(1) Residential (2) Estate (3) Industrial. Cyclone Fence Co., Dept. 541, Waukegan, Ill.

244. Stewart Fences. Literature is available on Stewart Iron or Chain Link Wire Fences. The Stewart Iron Works Co., Inc., 100 Stewart Block, Cincinnati, O.

Greenhouses

245. "Glass Enclosure Book." Different designs for greenhouses or glass gardens are illustrated and described. Lord & Burnham Co., 1828D Graybar Bldg., N. Y. C.

Seeds, Bulbs & Nursery Stock

246. Bobbink & Atkins. This firm's latest catalog describes Magnolias, Japanese Cherries, Roses, evergreens and many hardy plants. Free East of Rockies. Bobbink & Atkins, Box G., Rutherford, N. J.

247. "Burpee's Garden Book." This illustrated catalog contains a long list of flower and vegetable seeds. W. Atlee Burpee Co., 752 Burpee Bldg., Phila., Pa.

248. "F & F Planting Hints." Tells you how to start your planting, estimate its cost and build it up each year. F. & F. Nurseries, Springfield, N. J.

249. "Kelsey's 1935 Short Guide." A 44 page booklet with 150 photographs listing special bargains. Fifty cents west of Iowa. Kelsey Nursery Service, 50 Church St., N. Y. C.

250. "Book for Garden Lovers." Novelties for 1935 are illustrated in this catalog. Price 35 cents or free with a $2.00 order. Max Schling Seedsmen, Inc., Madison Ave. at 59th St., N. Y. C.

251. "Seed Annual 1935." This booklet contains 180 pages of information on seeds, bulbs and plants, with 20 pages in color. Stumpp & Walter Co., N. Y. C.

252. William Tricker, Inc. A catalog of water lilies and ornamental fish for garden pools. William Tricker, Inc., 5507 Brookside Ave., Saddle River, N. J.

253. "Hardy Plants." This catalog lists and illustrates many flowering rock and hardy plants, and gives the months in which they flower. Wayside Gardens, Mentor, O.

Trees

254. "Planned Program." Explains the Bartlett system for Shade Tree care which will forestall serious damage to your trees. The F. A. Bartlett Tree Expert Co., Stamford, Conn.

255. Davey Tree Experts. Literature is available on the services of the Davey Tree Experts. Trees will be inspected without obligation. Davey Tree Expert Co., Inc., Kent, O.

256. Henry Leuthardt Fruit Trees. A folder illustrates the various forms of Espalier Fruit Trees which are available from Henry Leuthardt, King St., Port Chester, N. Y.

Miscellaneous

257. "How to Identify and Kill Common Plant Insects." A folder pictures and describes common insects of the garden and methods of combating them. McLaughlin Gormley King Co., Minneapolis, Minn.

258. "Peat Moss for Lawns and Gardens." Literature describing Peat Moss together with free absorbency test tablets. Peat Import Corp., 155 John St., N.Y.C.



HOUSE FURNISHINGS

Floor Coverings

259. "Floors That Keep Homes in Fashion." Beautiful color illustrations suggest smart schemes for the rooms of the house. Floors are covered in Armstrong's Linoleum and walls in Linowall. Price 10c. Armstrong Cork Prod. Co., Floor Div., Lancaster, Pa.

260. Seamloc Broadloom Carpet. A booklet fully describing Seamloc Carpets, plain or with inlaid patterns. L. C. Chase & Co., Inc., 295 5th Ave., N. Y. C.

261. Hightstown Rugs. Information is available on these "Fray-Proof" rugs made in Hooked Modern and Oriental designs. Hightstown Rug Co., Hightstown, N.J.

262. "Carpets and Rugs." Colors, patterns and sizes of Klearflax Linen Rugs are illustrated. Some are tufted in wool. The Klearflax Linen Looms, Inc., Duluth, Minn.

263. "33 New Ideas for Charming Homes." Very attractive looking brochure giving color schemes for rooms and the proper rugs and carpets. Also practical information on buying, selecting and caring for rugs. Mohawk Carpet Mills, Inc., 295 5th Ave., N. Y. C.

264. "Tru-Tone Carpet Book." This catalog shows illustrations of Tru-Tone rugs and carpets from Alex. Smith Div., W. & J. Sloane Wholesale, 577 5th Avenue, N. Y. C.

Upholstery & Drapery Fabrics

265. Fincastle Fabrics. Literature shows attractive designs in Fincastle fabrics for upholstery and draperies. Louisville Textiles, Inc., Louisville, Ky.

Window Curtains and Blinds

266. "Book of Blinds." A booklet showing photos of windows fitted with Columbia Venetian Blinds is offered free of charge. The Columbia Mills, Inc., 225 5th Ave., N. Y. C.

267. Mayfair Shades. Booklet describes these new window blinds made of hardwood slats, smoothly surfaced and colored to fit your decorative scheme. Mayfair Shade Corp., 175 Varick St., N. Y. C.

268. Quaker Lace. A booklet shows curtain problems found in typical American homes and gives their solution. Price 10c. Quaker Lace Co., 330 5th Ave., N. Y. C.

269. Warren Porch Shades. Information on Warren's "Ideal" and Warren's "Rayntite" Shades together with prices. Warren Shade Co., Dept. HG, 2905 E. Hennepin, Minneapolis, Minn.

Kitchen Equipment

270. "How to Choose a Food Mixer." This booklet gives a check list for choosing a good food mixer. Describes and illustrates KitchenAid food preparers. The KitchenAid Mfg. Co., Troy, O.



TRAVEL

271. "Canadian Rockies." Beautifully illustrated booklet on Banff, Lake Louise, Emerald Lake, and Alaska. Canadian Pacific, 344 Madison Ave., N. Y. C.

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